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Old House JOURNAL

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MAGAZINE

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Repair wood shingles

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Lessons from a stunning restoration

Uncovering original colonial details

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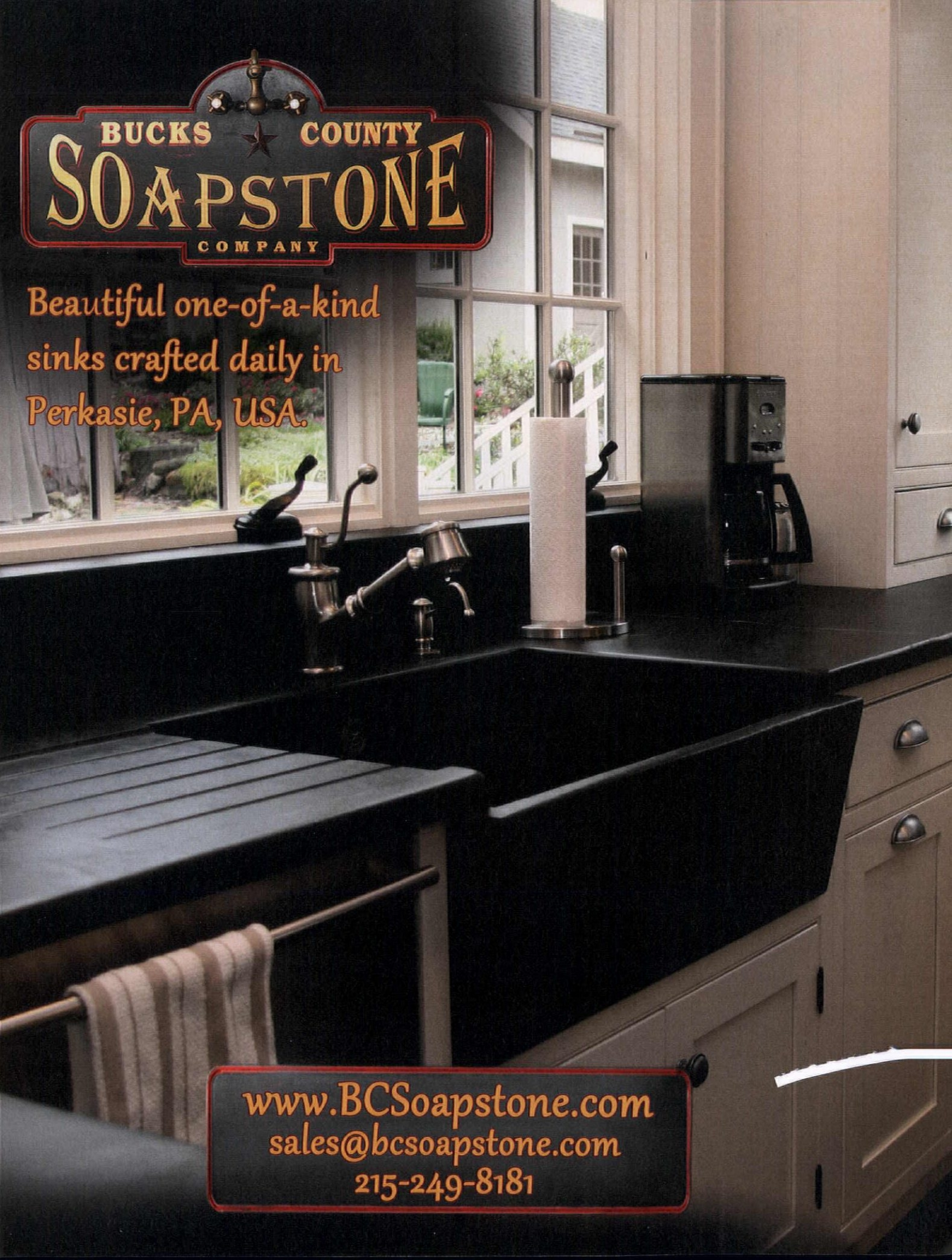


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SHIRLEY MAXWELL



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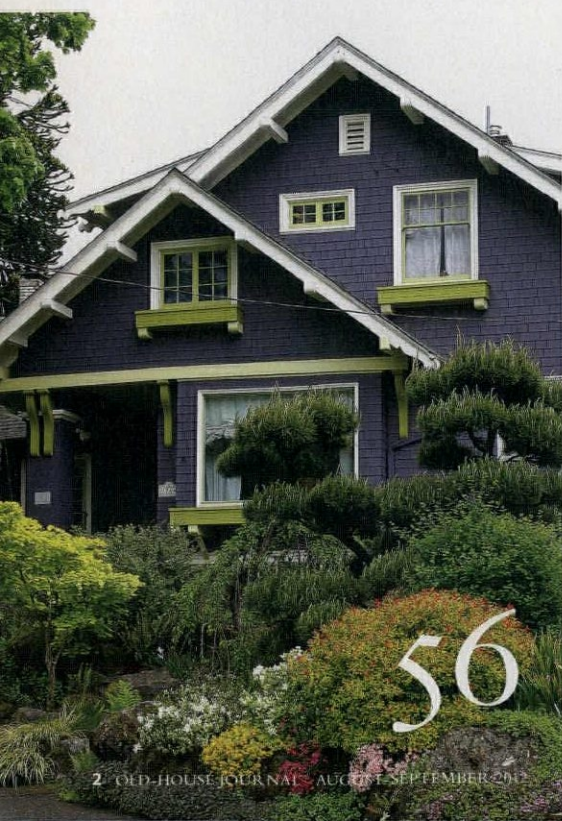
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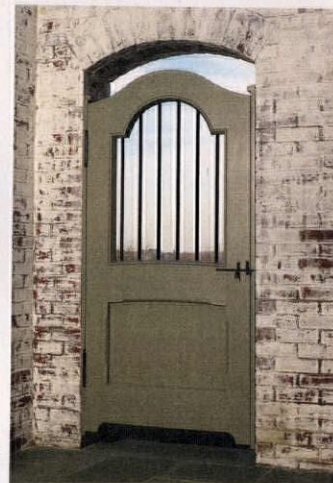
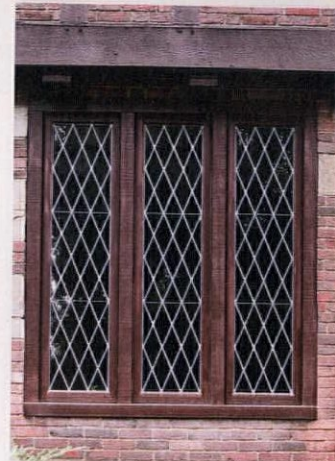
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DECK OR PATIO: Which fits your house?

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Cover: Photo by Andy Olenick. The shutters on a Gothic Revival house in Rochester, New York, are restored to like-new condition. Story page 36.

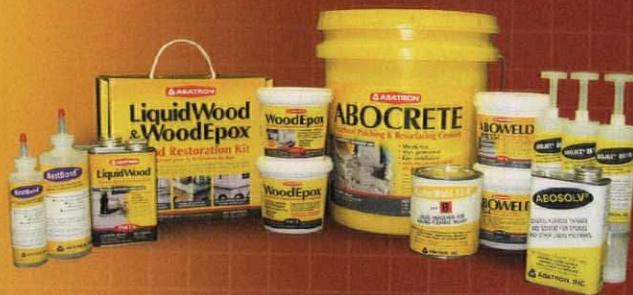
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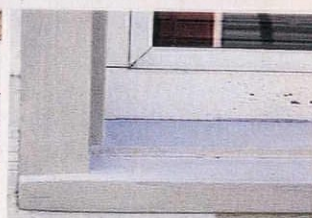
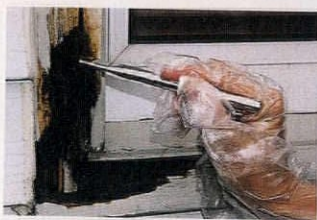
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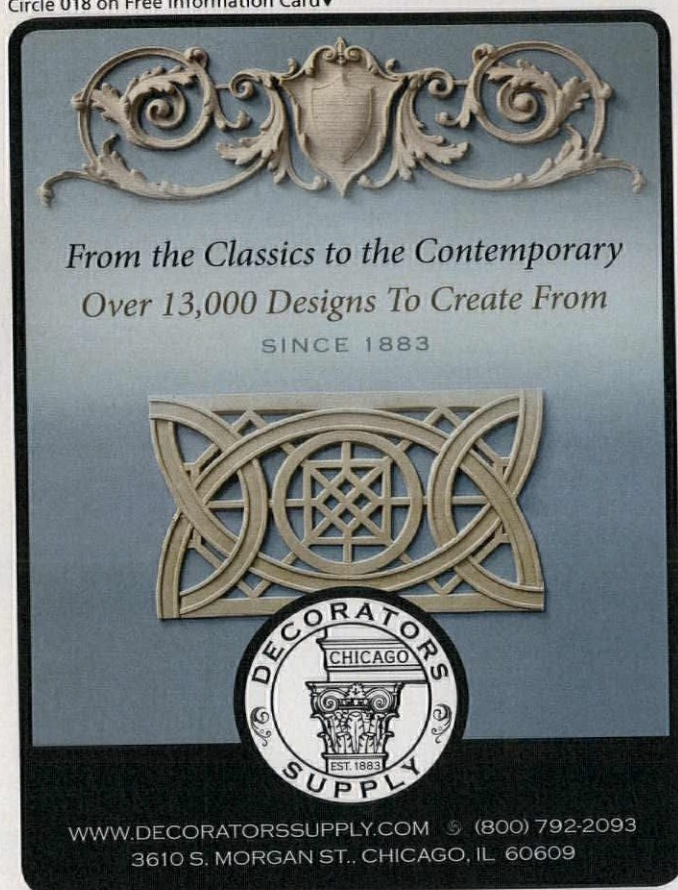
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JOSEPH HILLIARD PHOTO

Tile Tales

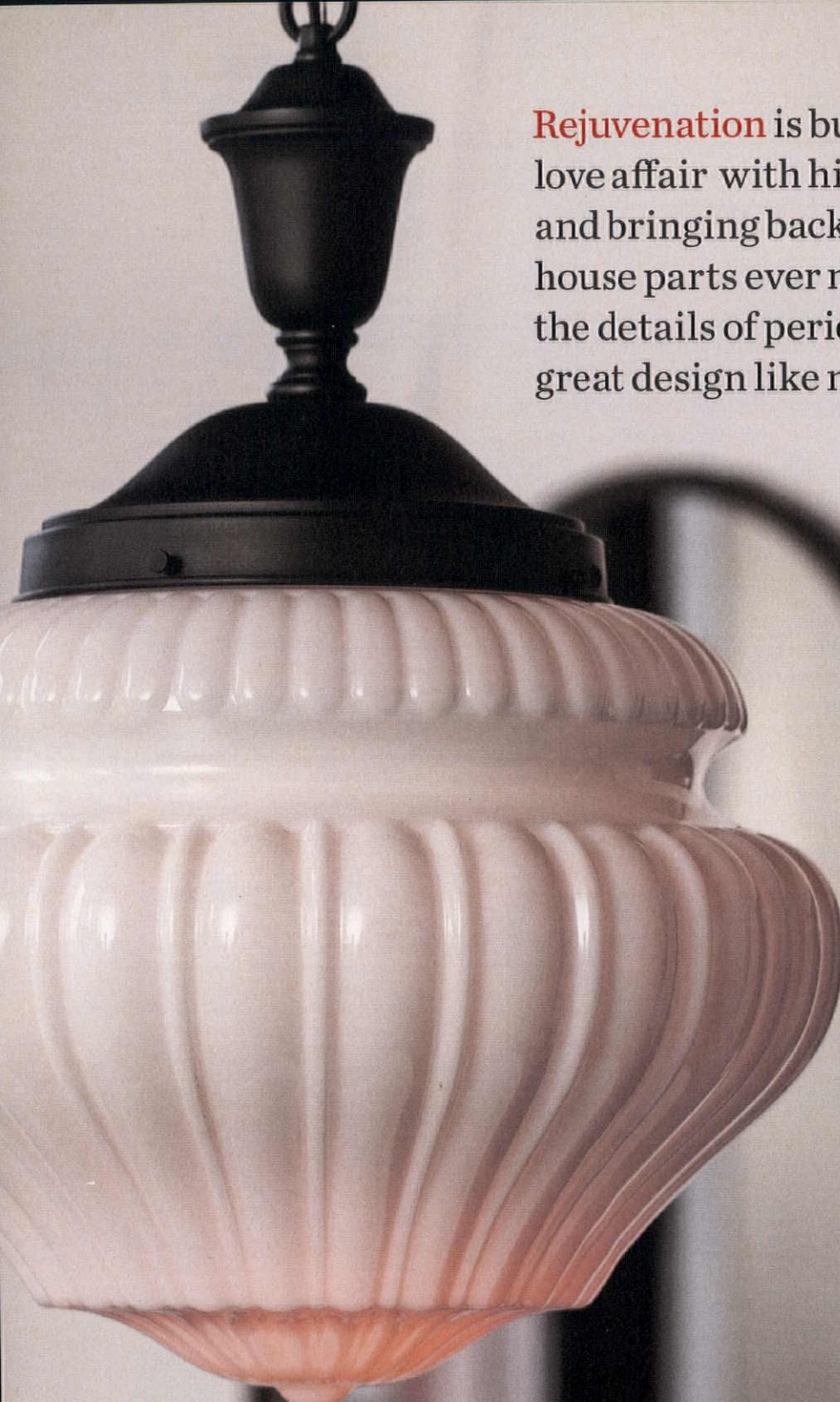
When you get a glimpse of the beautiful Flint Faience tiles in our Old-House Living home (above and page 46), you might not believe they were made in a spark plug factory. But it's true—these tiles with fabulous glazes and unique decorative elements were an early offshoot of the auto industry! Head online to learn more about Flint Faience's unique business model, and to see more gorgeous tile photos.

More Door Ideas

If you're outfitting an entryway on a Victorian, Colonial Revival, or mid-century modern house, the ideas on page 40 will set you on the right path. But what about the beloved bungalow? Don't worry, Arts & Crafts aficionados, we didn't forget about you—you can find our picks for bungalow entries online.

Hardware Help

If your exterior shutters could use a little TLC, the case study starting on page 42 offers plenty of advice for rehabilitating their wooden components. If it's shutter hardware you need help with, we've got you covered there, too. Check out our online version of the story for links to step-by-step tutorials on shutter hardware repairs, from fixing loose pintles to fashioning new rivets for strap hinges.



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editor's note

Working Outdoors



IT'S TIME TO FINALLY ADMIT IT: My yard won't look like the neighbors'—home to perfect flowerbeds and spotless lawns—any time soon. I'm still trying to eradicate all the dandelions that sprang up over the seven years' time that the house was effectively vacant, and tame the English ivy that grew unchecked for several decades before that.

However, I can dream. And when I conjure up my picture-perfect landscape, it largely resembles the one around this issue's Old-House Living home: sprawling, lush lawn; beautiful flowerbeds; stone benches and reflecting pond, punctuated by patches of tulips and grape hyacinths. So I was heartened to hear that

when that home's owners, Mike Sanders and Tom Williams, purchased their Mediterranean Revival gem, its landscape was so out-of-control that the grand house was barely visible from the street! There's hope for my yard yet. (Their story begins on page 46.)

Curb appeal is important, of course, and two stories in this issue can help you maintain yours. "Shingle Savvy" will teach you how to remove and replace individual wood shingles when only a few are damaged, a spot repair that can save you money (see page 42). And "Shutter Case" offers a tutorial on getting stuck, falling-apart shutters back into working order once more (see page 36).

But old-house priorities encompass more than just curb appeal. Since the last issue, I attended my first statewide preservation conference here in Michigan. The Michigan Historic Preservation Network met recently in Flint—a city that's home to some stunning architecture from Victorian to mid-century, with a few Art Deco gems thrown in for good measure. There I attended some excellent educational sessions, like one on historic district commissioner training, and met passionate preservationists such as Sharon Ferraro of Kalamazoo's Old House Network. It was nice to be surrounded by so many like-minded old-house folk. I aim to bring you more of their spirit, and their stories, in future issues.



The picture-perfect landscape of the Mediterranean Revival Old-House Living home.

daposporos@homebuyerpubs.com

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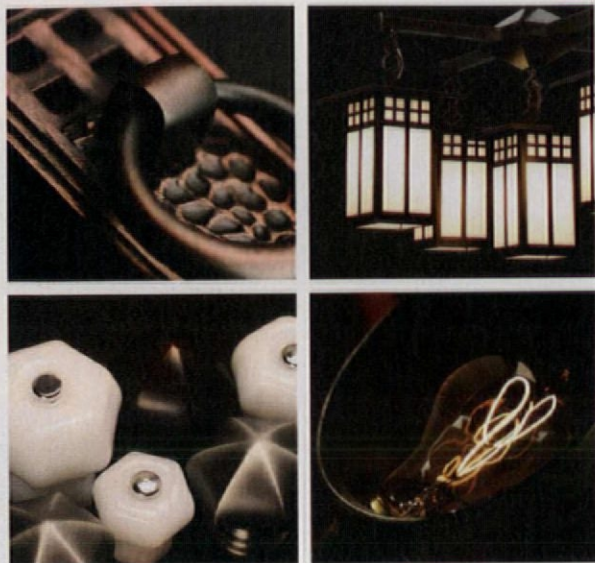


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letters

Kitchen Kudos

What a wonderful kitchen transformation by homeowners Ryan and Montana ["Rebirth of a Kitchen," June/July]. The finished product [right] is a result of their thoughtful and dedicated research, and following the "ghost marks" of the original kitchen's layout. At first I was surprised that they installed the 1954 GE fridge, but after hearing of its great features, I thought, why not? Bringing up the Roper stove from the basement made a perfect complement to the GE fridge. Commendations to Montana and Ryan for their reuse of items still in good working order, and to the ReUse Center in Minneapolis for providing a source.

Jill C. Howland

Via OldHouseOnline.com



NOAH WOLF PHOTO



Remuddle or Remodel?

I'd like to make an observation about your latest Remuddling ["Defensive Maneuver," June/July]. Based on my experience as a restoration specialist here in New England, I'd say there's a possibility that the remuddled house [above] was not originally built as an Italianate. It looks like an earlier two-story, two-room-deep half house that had its colonial gable roof "modernized" in the Italianate style sometime after 1840. The fenestration is definitely that of a half house—but instead of adding the other half, they constructed an ell, probably during the Greek Revival period, pre-1840.

Of course, this is just a guess on my part, as I have no idea where the house is located and what age houses are common there. But my hunch is that the remuddled house was built sometime before 1800.

Steve Judge

Royalton, Vermont

Reader Tip of the Month

I just received my latest copy of OHJ and read the article on stripping hardware ["Restore It Right," June/July]. I used to strip hardware that way—until I discovered the slow cooker method.



Immerse the hardware in water in a slow cooker, and add a few drops of liquid laundry detergent. Heat the slow cooker to medium heat and let it sit. Once the paint starts to change color and bubble, remove it and peel the layers of paint right off! You can use steel wool, a wire brush, or dental tools to get into the nooks and crannies. If not all of the paint comes off, you can repeat the process. This is by far the best-smelling paint removal process I've ever encountered!

Dee Psalia

Via email

Got a great tip to share with other old-house lovers? Let us know at OHJEditorial@homebuyerpubs.com.



ANDY OLENICK PHOTO

Devil in the Details

I enjoyed reading the stripping hardware article ["Restore It Right"] in the June/July issue, but there is a slight error. The pieces being stripped [above] are not Victorian coat hooks—they're actually handrail supports, as evidenced by the tip where the band goes around to be screwed to the railing.

William Melton

Charleston, West Virginia

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about the house

By CLARE MARTIN

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ON THE RADAR

Window Woes

Most old-house owners have figured out the tricks for making their homes more energy efficient without compromising their historic character. But for new products—like windows—that are made to replicate old ones, the waters of energy efficiency are about to get a lot muddier, thanks to new building-code updates.

The crux of the issue is the upgraded International Energy Conservation Code, which aims to increase the energy efficiency of residential structures. The newest code tightens requirements for several energy performance variables on windows and requires that all new windows be certified and labeled by the National Fenestration Rating Council. However, makers of authentic reproduction windows are finding the new standards unfeasible.

"Most of my customers want single-glazed weight-and-pulley windows with old glass," says Hap Shepherd, owner of Maurer & Shepherd Joyners, a reproduction window manufacturer. Because the new standards don't take into account the use of interior storms to increase efficiency, "making the windows that energy efficient is next to impossible," says Shepherd. The high cost of getting windows certified also presents a roadblock for small manufacturers.

The one bright spot for owners of old houses, Shepherd says, is that the regulations can be waived



Reproduction windows, such as these 17th-century ones by Maurer & Shepherd, are facing strict new energy standards.

for replacement windows in existing homes that have a historic designation. However, additions are subject to the updated standards, as are old houses that are disassembled, moved, and rebuilt with new windows.

"We try to make a historically correct house that meets the energy code by using insulation," says Leonard Baum, an architect who specializes in historic reproductions. "But when it comes to the windows, something's got to give. The new code almost dictates a triple-pane, argon-filled glass assembly, which you can't do with old glass."

So far, 25 states are phasing in the 2009 IECC, and more may convert to the more stringent 2012 IECC in the coming years. To find out more about energy codes in your state, visit energycodesocean.org/code-status.

OLD-HOUSE RESOURCE

Inspiring Stays

Sometimes the best way to gather ideas for your own restoration is to witness someone else's handiwork firsthand. And what better way to do that than by spending your vacation living in someone else's old house? While homeowners renting out

their houses to travelers is nothing new, two UK-based websites have put an updated spin on the concept by offering a carefully curated selection of tastefully restored and decorated properties. One Fine Stay focuses on properties in London (though



LEFT: The 15th-century Bijou Cottage in France's picturesque Dordogne valley.

they plan to expand to other cities), with offerings such as a two-bedroom flat in the converted St. Pancras Clock Tower. Unique Home Stays, meanwhile, concentrates primarily on houses in the English countryside (such as thatched Cotswold cottages), but

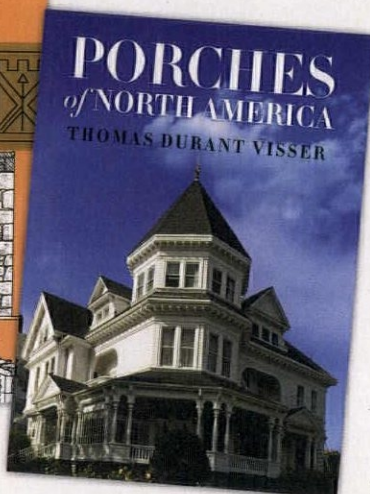
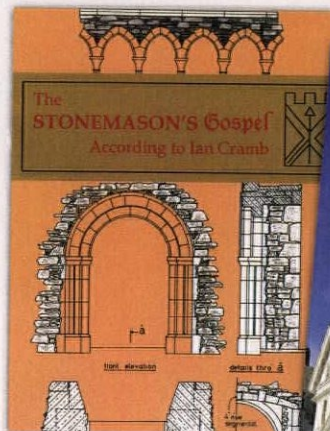
they also represent properties in eight other countries, from a stone-walled Greek villa overlooking the sea to a 15th-century cottage on the grounds of a French chateau. For more information, visit onfinestay.com and uniquehomestays.com.

BOOKS IN BRIEF

The front porch is one of the most constant (and beloved) features on old houses, fronting everything from vernacular Creole cottages to high-style Queen Annes. In *Porches of North America*, author Thomas Durant Visser traces the evolution of this venerable gathering place in its myriad forms, from piazzas and loggias to verandas and portecochères—even diminutive front stoops are included. The well-researched and informative tome may not be coffee-table glossy—the photos, both historic and contemporary, are mostly small and black-and-white—but for anyone aiming to replicate a missing

porch on a historic home, it's essential background information.

Equally useful for a range of outdoor repairs is Scottish stonemason Ian Cramb's self-published handbook *The Stonemason's*



Gospel. Drawing upon his 58 years restoring historic stone buildings in Scotland and the U.S., Cramb offers up hard-won wisdom on every aspect of the process, from mixing mortar to laying stone. Most of his instructions are imparted via annotated hand drawings, making it easy to follow processes such as building a rubble wall. Considering the time Cramb spent as master stonemason at Scotland's Iona Abbey, the book unsurprisingly leans toward the ecclesiastical (with tutorials on building Gothic arches), but there's plenty of information applicable to the average old-house owner, too.

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ask ohj

Q: The chimney on my Second Empire Victorian is falling apart, and the flat metal portion of my roof needs to be replaced. Since extensive repairs are needed, I'm considering removing the chimney and installing a tower, widow's walk, or even a roof deck, but I don't want to ruin the house by adding something that doesn't belong. At the same time, I want to expand my house and love the idea of roof access. What would you suggest?

A: **Charlie Allen:** Don't take down the chimney; it's part of the architecture. You may not want to restore wood-burning fireplaces in the house, but a future owner might, and would need the chimney. Remember that the fireplace, even for Victorians who had central heat, was a focal point of the room. Instead, I recommend rebuilding the chimney. If it's in very poor condition, the mortar between the bricks may come off easily, allowing a mason to save the old bricks. They are most likely water-struck bricks from a wood kiln, and worth saving.

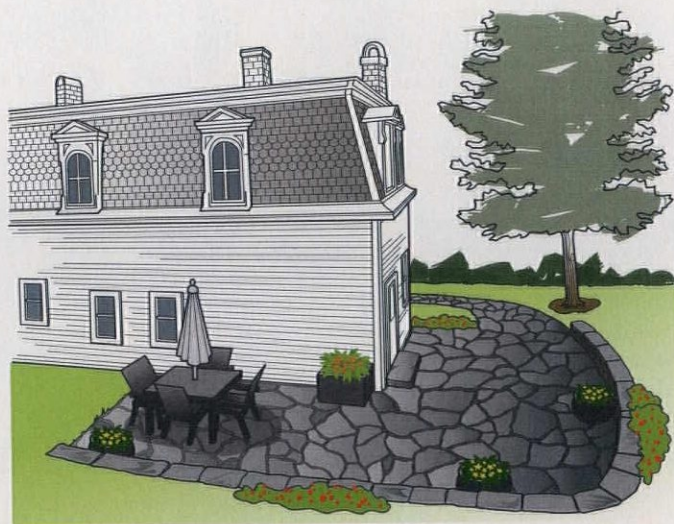
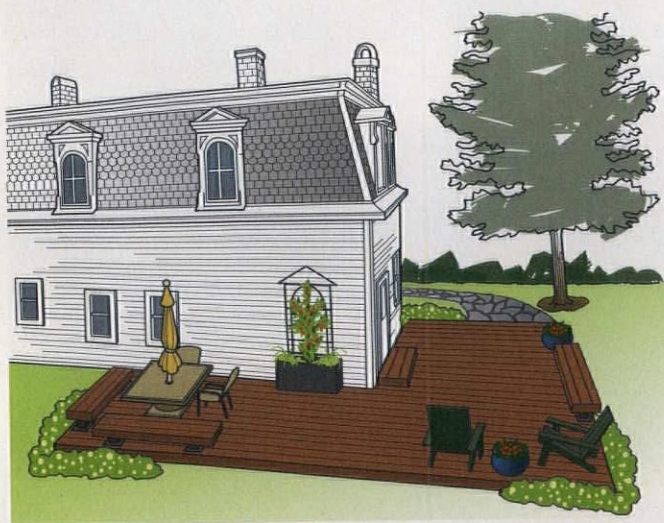
A few likely will break during the cleaning and handling process, so you may need to find some similar ones. Your mason can try salvaging from the back side and put-

ting "new" matching bricks in the back of the chimney, out of sight. Take a picture of what you have, and find a mason who won't try to talk you out of salvaging your bricks and using a lime-based mortar (something like nine parts sand, two parts hydrated lime, and one part light Portland cement). The softer lime-based mortar is important because old bricks are soft, and they will be ruined by hard cement mortars.

A roof deck for a top-floor condo in a five-story row house makes sense because there isn't any other outdoor space available to the owners, and the kitchen is only

ABOVE: The Second Empire house needs serious chimney and roof repairs. **BELOW:** Creating more living space outdoors is a better option than adding a tower or roof deck. Either a wood deck (left) or a stone patio would suit the house—and space—nicely.

one story away. But this isn't the case with your house. Instead, I would create more space outdoors. Your photographs show a small side patio and some room at the back of the house. Leaving the chimney and maximizing outdoor space on the ground floor would be a better idea, and doesn't negatively impact your available liv-



BANDY SWETZER ILLUSTRATIONS

MORE QUESTIONS ANSWERED

ing space. A patio at ground level would be less expensive to construct than a roof deck and also more accessible.

Your house sits low to the ground with little or no berm; one step out the side door could land you on a generous patio. Patios usually create lower sight lines from the neighbors and passers-by than a deck, which translates to more privacy. Part of your patio would be shaded by the wonderful large tree at the left of your house. If you continued it around to the back of the house, it would find sun. And if additional privacy is a concern, you could plant a hedge or build a wood screen that repeats some of the molding elements found on the house.

Yours appears to be a very rocky site, but those rocks wouldn't make a good patio surface. Instead, I'd lay an irregularly shaped stone like bluestone or slate, which would complement your natural yard stones. You could even use some of the rocks from your site to build a back or side wall, which could double as seating and a perch for plantings. A large rock of just the right size would make a great step from the door onto the patio, and you could even create a fire pit using stones from your own backyard. Be careful about asking the chimney mason to do your patio stonework—these are different skill sets, and most masons don't have them both.

Once you know everything you want to include on your patio—such as seating, a grill, or outdoor lighting—you have to find a place for it. Draw it out like you would an interior room. Remember to think about where the sun is on your patio, and remember the utilities, too. At a minimum, you'll probably want a source of water and power. Speaking of water, make sure the small hillside in the back has a place to drain.

If a patio involves too much stonework,

Q:

I have an 1870s Carpenter Gothic Victorian, which at some point in the past had awnings on the second-floor windows. Since we lack air conditioning, I'm thinking of trying to add awnings to the house once more in order to reduce the sunlight pouring into the house in the afternoon, which really overheats the second floor. Anyone had experience with getting brand-new awnings made and installed? —Richard

A: I had awnings installed on the west side of my 1900 Shingle Victorian. The frame is galvanized pipe with connectors made for this purpose. The fabric is Sunbrella, the state of the art in this application. They're holding up well, just a little wear around the attaching brackets due to the wind. The temperature difference has been amazing. I have central air conditioning now, but only use it for about two to three weeks in the summer. (I live in the Detroit area.) Before the awnings, this house was a Dutch oven, and once warm, it would not cool down, even at night. —Mark

A: The nice thing about awnings is that they can be custom-made to fit your exact dimensions. You also can choose between a lot of different awning materi-

als to fit your budget. Believe it or not, getting awnings on a few windows won't break your wallet, and is cheaper than you think. —Dave

A: The standard way to cool a house in the summer, as practiced by my Ohio and New England relatives, which I can say works from personal experience: Open the house at night, especially a low window and one at the top of the house—the door to the basement and the attic window work very well. If you have a breeze, open windows on both sides of the house; many old houses have interior doors and windows lined up to facilitate this. At 7 a.m., close the windows and pull all shades and curtains. If done consistently, the house will stay cool. —Jane

you could build a wood deck very low to the ground. You would need to dig out the footprint to accommodate 8" to 12" of stone drainage below the deck. Such a low deck wouldn't require a railing by code. (The maximum height a deck can be without a handrail is 30".) A couple of built-in bench seats could cordon off the edge of the deck, as well as provide seating, and wrapping the bench around a corner would allow you to put the table there. I wouldn't overdo the benches; instead, simply step down to the yard in most areas. As with the patio, you'll

need to determine where things will go and grow. Whatever you choose, be sure to revisit your final plan and make sure you have allotted enough space for a table, chairs, a grill, etc., with room to walk around or between them. 🏡



Charlie Allen, founder and president of Charlie Allen Restorations in Cambridge, Massachusetts, has been restoring older homes for more than 40 years.

Have questions about your old house? We'd love to answer them in future issues. Please send your questions to **Ask OHJ, 4125 Lafayette Center Dr., Suite 100, Chantilly, VA 20151** or by e-mail to OHJEditorial@homebuyerpubs.com.

historic retreats

The lobby's wood paneling was cleaned and oiled; the chandeliers came from an Auckland antique shop.

Otahuna Lodge

A Victorian-era country house in New Zealand is reimagined as a luxurious retreat.

By CLARE MARTIN

Architecturally speaking, there's not much that can compete with the majestic natural beauty of New Zealand's South Island. But Otahuna Lodge, a seven-room luxury hotel set amidst the rocky hills south of Christchurch, is a prime contender.

Built in 1895, the lodge is often cited the finest example of Queen Anne architecture in New Zealand, where imported Victorian details often coalesced into an amalgam of Eastlake, Gothic, and classical styles. Otahuna originally served as the home of Sir Heaton Rhodes, a well-respected politician who lived there until his death at age 95 in 1956. The lodge changed hands several times over the next five decades, serving as

everything from a seminary to a commune, before Americans Hall Cannon and Miles Refo bought it in 2006 with the vision of turning it into a luxury retreat.

"In such a young country, it's very rare to have anything with this history associated with it," Cannon observes. "That, plus the chance to grow all of our own food on-site, made it the perfect proposition."

Although the lodge had undergone

a meticulous restoration in the 1970s by a couple who used it as their private home, by the time Cannon, Refo, and interior designer Stephen Cashmore came on the scene, the house had become, in Cannon's words, "soulless and cold." Most of the original wallpaper had been removed (except for the gold-leaf patterned pressed paper in the dining room, which is protected by New Zealand's Historic Places Trust), and the walls had all been painted white. Although much of the ornate woodwork throughout the house remained intact and unpainted, the whitewashed rooms weren't doing it justice.

"Dressing a formal house like this without wallpaper is like going out in the winter



without an overcoat on," says Cashmore. He sought to return color and texture to the house, but did so in a way that reflects its traditional use. In the drawing room, for instance, the walls sport a light blue wisteria-patterned paper that highlights the room's centerpiece: an Eastlake-style inglenook. "The drawing room would have been the domain of the lady of the house," Cashmore explains, "so the colors were designed to reflect the traditional colors used in drawing rooms."

Although the team used original photos of the house as a reference for the restoration, Cannon and Refo wanted to evoke the home's past rather than produce a slavish

ABOVE, CLOCKWISE FROM LEFT: Otahuna's expansive porches and verandas display fine Queen Anne woodwork. Cannon and Refo revived Sir Heaton Rhodes' "Daffodil Day" tradition of inviting the public to view the lodge and grounds during peak blooming season. The Eastlake-style inglenook and stained glass in the drawing room are original to the house.

copy. "We wanted Otahuna to stand as an example of how history can be interpreted in the present day," Cannon says. While old photos showed rooms crowded with Sheraton furniture and hunting trophies, for example, today that opulence is evoked through wool- and leather-clad furniture and local artwork. The dining-room sideboard was the only original piece of furni-

ture left in the house, so Cashmore designed many of the replacements (including headboards, bathroom vanities, and a sideboard for the drawing room) himself, taking cues from the era of the house. He scoured antique shops across the country to find lighting fixtures. "I first saw the brass lighting fixtures in the reception hall in a shop in Auckland 20 years ago," he says. "They were still there when I went to pick out lighting fixtures for Otahuna."

In addition to the interior restoration, the surrounding 20 acres of gardens also were revived. When the house was first built for Sir Heaton, the grounds were virtually bare, so he had a series of gardens installed around

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historic retreats



The first-floor Botanical Suite, located in the former morning room, features woodwork similar to that in the drawing room.

the house—including a frog pond, a formal knot garden, and a field of daffodils—most of which were completely overgrown by the time Cannon and Refo took over the house. Using aerial photos of the grounds, head gardener Steve Marcham brought them back to their original appearance. As they were in Sir Heaton's day, the grounds are used to grow fruit, vegetables, and herbs, and raise sheep, chickens, pigs, and occasionally cattle, all of which figure prominently on the lodge's menu.

Although the initial restoration of Otahuna Lodge was completed in just four months, recent years have seen the need for more work to repair damage from Christchurch's series of crippling earthquakes. The September 2010 quake toppled all of the house's 11 chimneys, sending some crumbling into original tiled fireplaces. Cannon and Refo hired Fletcher Construction to rebuild the uniquely pat-



The only original wallpaper remaining in the house, the dining room's gold-leaf paper is specially protected by the Historic Places Trust.

terned chimneys; to prevent damage from future earthquakes, they designed the chimneys with concrete block centers and a brick veneer that replicates the originals. The broken tiles were replaced with match-



ing ones that Cashmore tracked down at a Christchurch demolition yard.

At the same time, Cannon and Refo had seismic reinforcement installed in the attic. Thanks to the upgrades, subsequent earthquakes in February and December 2011 resulted in only cosmetic damage. "Otahuna is the only heritage residence in New Zealand that operates at 100-percent seismic code," says Cannon. "We want it to stand for the next 117 years." 🏠

Otahuna Lodge

224 Rhodes Road
Tai Tapu, Christchurch
New Zealand

Rates for the lodge's seven suites start at around \$800 (U.S. dollars) per night. The rate includes full board; each night, executive chef Jimmy McIntyre prepares a five-course dinner with wine pairings using local, seasonal ingredients.



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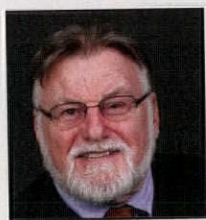
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preservation perspectives



LEFT: The White Stag Building in Portland, a city rich in learning opportunities. **RIGHT:** Students at the Croatia Field School.

Fast Forward



A new gift will expand the University of Oregon's historic preservation program. We explored how with Professor and Program Director Kingston Heath.

BY DEMETRA APOSPOROS

DEMETRA APOSPOROS: Tell me about the University of Oregon's current historic preservation offerings.

KINGSTON HEATH: Our graduate program is 32 years old and has one of the most highly ranked preservation programs in the field. We have about 35 graduate students and 15 undergraduates enrolled in our two programs.

DA: You just received a \$2.8 million gift in the form of an irrevocable will. Who is it from, and how will it impact your program?

KH: The gift is from Art DeMuro, the president of Venerable Group, Inc., a Portland company dedicated to heritage development, preservation, and adaptive reuse. There are several aspects to the gift, including launching an annual symposium in Portland, hiring talented new staff, and a \$60,000-per-year fund for operations and to help move the program from Eugene to Portland, if approved by the Oregon University System. Dedicated space in

the Skidmore Building, an extension of DeMuro's award-winning adaptive reuse of the White Stag Building, will be the new home of the graduate program. That places our students in a dynamic urban core with a national reputation for sustainable build-

This is a good time for preservation-oriented architecture students.

ing and planning practices, and gives our students the possibility of engaging in new ways with exceptional local professionals and building fabric.

DA: So what kinds of opportunities will Portland bring?

KH: We're going to use Portland and its environs as a laboratory. For one, DeMuro plans to help us find an underutilized building to rehabilitate—as a classroom design exercise—

into affordable housing for our students, so those taking our Preservation Economics course will have to utilize economic drivers of design on a real-life situation. Moving the program to Portland also will let us introduce some new classes. Our historic archaeologist, Rick Minor, is excited about teaching a course on Industrial Archaeology and Preservation there, and we're already offering a class on Sustainable Transportation and Preservation in Portland. Ever since the grant was announced, people have come forth who are incredibly creative and well-credentialed. This will help us to reinvigorate our program.

DA: And you also have two field schools?

KH: Yes, our award-winning Pacific Northwest Field School, operating for 18 years, addresses the heritage needs of the entire Northwest region in concert with several partners from the National Park Service. For nearly five years now we've run a Croatia Conservation Field School, together with the Trogir Ministry of Culture there. It focuses on the traditional stone building culture of several islands off the Dalmatian coast.

DA: What about your new concentration in green preservation?

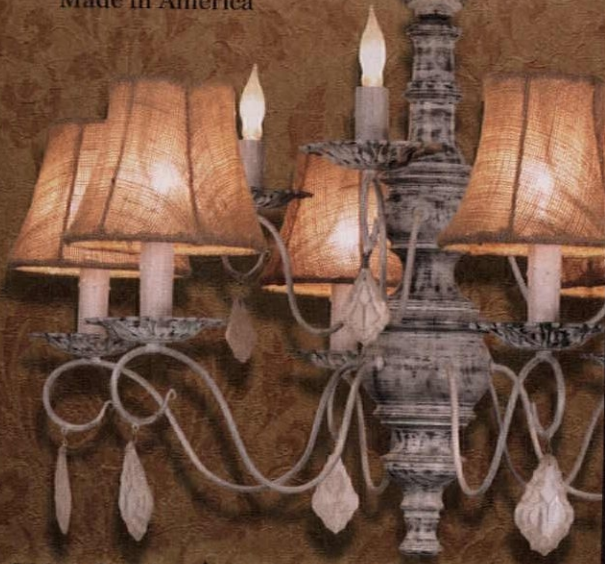
KH: Within the Ecological Design certificate, we have identified an integrated set of courses on green preservation, offering, in part, guidance on the treatment of pre-existing buildings where the Secretary of the Interior's Standards come to bear. We're seeing more architecture students wanting to know about historic preservation practices and policies. This is a good time for preservation-oriented architecture students, given the realities of working with existing buildings and LEED certification.

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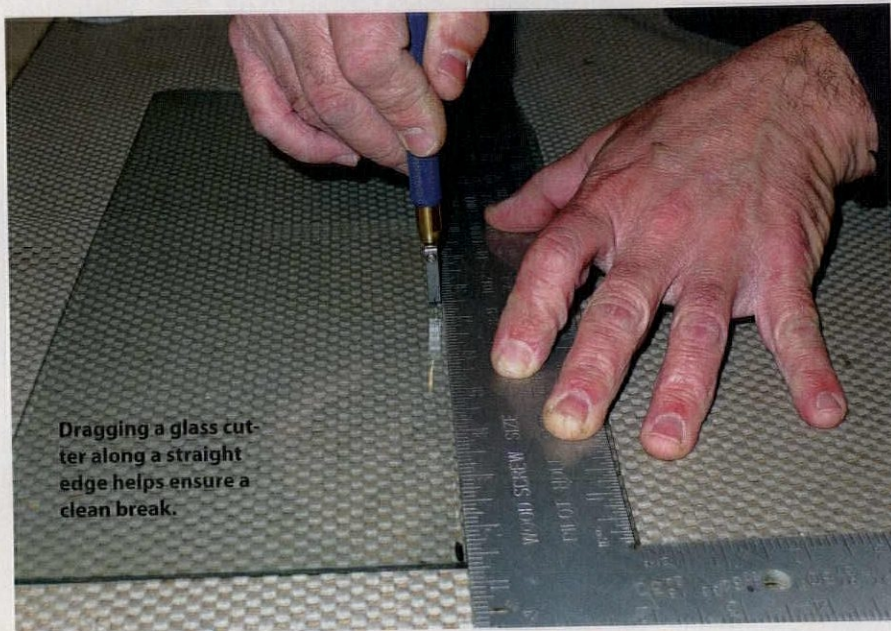
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Glass Cutter

Whether you're repairing stained glass or fixing broken windowpanes, a good glass cutter is essential.

By RAY TSCHOEPE

Many years ago, I was touring a stained glass art studio, and I passed by several stations where glass craftsmen were busy cutting irregularly shaped pieces of glass destined for a church window.

I was surprised to see that they were using the same wheel-style glass cutters I use at home for window restoration. Since then, I've acquired a small number of cutters that I use for scoring window glass.

How It Works

Non-motorized cutters fall into two categories: wheel and diamond. Wheel cutters are exactly what they sound like: a small

(around 1/8" diameter), sharp-edged wheel mounted on a pin-sized axle at the end of a pencil-like rod. Pressure from your hand is transmitted to the wheel as it rolls along the intended cut line. The wheel's tapered edges magnify the pressure at the point of contact, crushing the glass on the surface. When the glass is bent away from this "score" line, it will most likely break along the line. (If it doesn't, it might mean you have a dull wheel, dirty glass, or inconsistent pressure along the score line.)

Diamond-style cutters work similarly, but they rely on the relative hardness of a diamond positioned at the tip of the rod to score the glass surface. They also change direction with relative ease. With a little practice, both styles can do an excellent job, so the type you choose is primarily a personal preference.

What to Look For

When you're shopping for a wheel cutter, look for one with a tungsten carbide wheel if you see a fair amount of glass cutting in your future. Otherwise, a steel wheel will work fine for the occasional window repair.

More expensive wheel cutters (\$30 to \$40) usually include a reservoir that meters glass-cutting oil onto the wheel as you work, which helps it rotate freely on the axle. (Diamond cutters generally don't require oil.) Some even have replaceable heads for those who do a lot of glass cutting. Less expensive versions can be had for a few dollars; they (along with most diamond cutters) are simply discarded when they dull and start to skip.

Even the least expensive tools will usually feature a 1" long crenulated segment of steel just above the wheel. This segment has three to four slots that are gauged to fit over common glass thicknesses. When a bump of glass is left behind on an otherwise perfect break, these slots can be used to break off the jagged edges and grind the glass down to the original score line.

Finally, many glass cutters also have a small metal ball at the end opposite the wheel or the diamond. Some people use this to tap the glass on the underside of the score, making (in theory) a series of micro-fractures that facilitate breakage. It's a helpful technique to aid in the cutting of complex curves.

The Bottom Line

If you foresee window repairs in your future, spend some time researching quality cutters. Don't buy more than you need, but buy the highest quality you can afford. If you're like me, you'll have it the rest of your life. 🛠️



Ray Tschoepe, one of OHJ's contributing editors, is the director of conservation at the Fairmount Park Historic Preservation Trust in Philadelphia.

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outside the old house



Clean Cuts

Pruning is essential garden work—and it's a lot easier if you have the right tools for the job.

STORY AND PHOTOS BY LEE REICH

Trees, shrubs, and vines are what give a home landscape an enduring quality. But these woody plants need occasional—and in some cases more than occasional—pruning.

Pruning helps young plants develop strong, attractive form; when they're older, it helps maintain their beauty and stave off decrepitude that comes from a buildup of dead wood and disease. Decades and centuries ago, such work was entrusted to gardeners, who were both knowledgeable and affordable. Knowledge is still indispensable, but today's tools make most pruning jobs easily tackled by homeowners.

Hedge Your Bets

Take, for instance, a long, tall, stately hedge that separates an outdoor space into garden "rooms." In the past, trimming this hedge would have meant climbing a ladder with hand hedge shears (essentially giant scissors) in tow. Today, pole hedge shears make this job easier and less dangerous. With feet firmly planted on the ground, you can reach heights of 10' or more to trim a wall of greenery, and the pole trimmer's articulating head lets you trim the top flat or at any other angle.

LEFT: Long-reach shears make ladders obsolete for maintaining high vines.



ABOVE: Electric tools like a cordless trimmer (left) and pole saw (center) make easy work of overgrown shrubs and trees. A long-reach lopper (right) is ideal for small, high branches.

For years, I've used a Remington Extended Reach Electric Hedge Trimmer to maintain a tall crabapple hedge that frames the garden view out the back door of my barn. But this tool is heavy, and it relies on a power cord, so recently I've had my eye on the Black & Decker Pole Hedge Trimmer. Its 20-volt battery lets it shed the power cord (with some sacrifice of power). Another option is the Echo gasoline-powered pole hedge shear, which packs plenty of power and has its weight more comfortably distributed at the bottom of the handle—but its price and noise level are significantly higher than other shears.

No pole is needed, of course, for shearing low hedges. Once again, these tools run the gamut between hand, corded and cordless electric, and gasoline-powered. Convenience counts for any hedge, large or small, because repeated shearing—three times or more throughout the growing season, depending

Blade Choices

The business end of hand shears or loppers has either an anvil blade or a bypass (sometimes called "scissors") blade. Anvil-type shears have a sharp blade that comes down on top of an opposing blade, which has a flat edge made of plastic or a soft metal so as not to dull the sharp edge. Bypass pruners work more like scissors, with two sharpened blades sliding past each other.

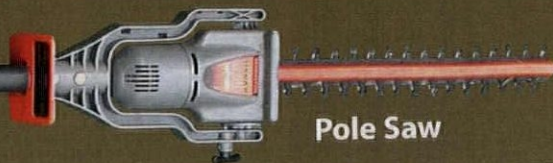
Anvil shears generally are cheaper than bypass shears—but the price difference is reflected in the resulting cut. Unless the single, sharp blade is kept truly sharp, an anvil pruner will crush part of the stem. And if the two blades do not mate perfectly, the cut will be incomplete, leaving the two pieces of the stem attached by threads of tissue. That wide, flattened blade also makes it more difficult to get the tool right up against the base of the stem you want to remove.



on the plant and the climate—is needed to force new, densely branching growth. You'll know hedges need trimming when they start to look scraggly—similarly to when you decide you need a haircut. After a few years, a hedge

tends to get larger or out of shape—then it's time for a more drastic cutting back into older wood, followed by periodic shearing (begun before the "new" hedge is full-size) to help new growth fill in densely.

outside the old house



Pole Saw

Shrub Solutions

For trees or informal shrubs, such as lilacs, forsythias, and mockoranges, the goals are opposite of those for sheared hedges—in this case, you need to make fewer cuts into older wood. Occasional shortening of some stems and lopping off of others keeps trees invigorated and shapely. Less pruning is needed as a tree ages, except for many kinds

of fruit trees. (For more on pruning

fruit trees, see oldhouseonline.com/invigorating-old-apple-trees.) With shrubs,

you want to cut down older stems to make way for younger ones, although if the younger ones are coming up too densely,

you'll also need to remove some of these so those that remain have sufficient room to develop. Modern hand shears (what the Brits call secateurs), loppers, and saws make these jobs easier.

Because a pair of hand shears is such a useful tool—one I often drop into my back pocket before I walk out into the garden—it pays to check out the style, weight, hand fit, and balance of several models to ensure the most comfortable fit. Some modern innovations include shears that are adjustable to hand size or have rotating grips to ease hand strain. (The rotation feels odd to me, but that's a personal preference.) Shears with ratcheting action make it easier to slice through thicker stems, although the handle does need to be squeezed together repeatedly. A small but potentially bothersome feature is the locking mechanism, which can require two hands to lock or unlock; I like the way my ARS shears

unlock with a mere squeeze of the handles.

For pruning branches larger than 1/2" across and up to about 1 1/2" in diameter, you need lopping shears, usually just called loppers. This tool is essentially the same as hand shears, except the blades are beefier, and the handle is a couple or more feet long. I like the Fiskars Powergear loppers; they combine the best of new materials and technology, with super-light handles and a gearing mechanism that packs more power into each cut to make the job easier.

That 1 1/2"-thick branch could, of course, be sawn off instead; a saw is a must-have for larger-diameter branches. The most important part of a modern pruning saw is the blade, and today's best blades are alternately referred to as turbo, Japanese, tri-edge, or three-angled. Each tooth on these blades has three bevels, which translates into fast, smooth cutting.



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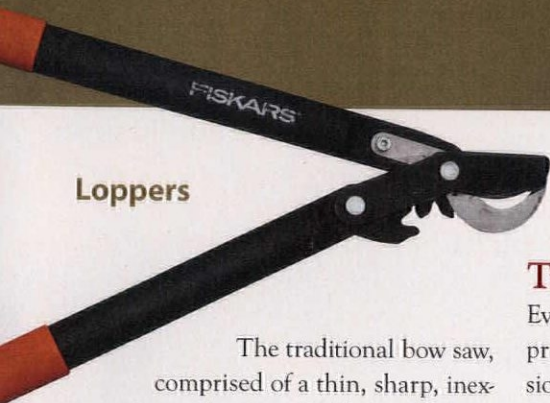
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Loppers



The traditional bow saw, comprised of a thin, sharp, inexpensive, and replaceable blade pulled taut between the ends of a similarly inexpensive bow of metal tubing, also makes fast and clean cuts. That bow, however, does keep this saw from getting into tight spaces.

Beyond the blade, what makes a pruning saw more or less desirable gets more personal. There are saws available with curved or straight blades, wooden or rubbery handles, in folding and non-folding designs. The smallest saws are compact and light enough to carry along on an early-season stroll through the yard for corrective cuts here and there on trees and shrubs,

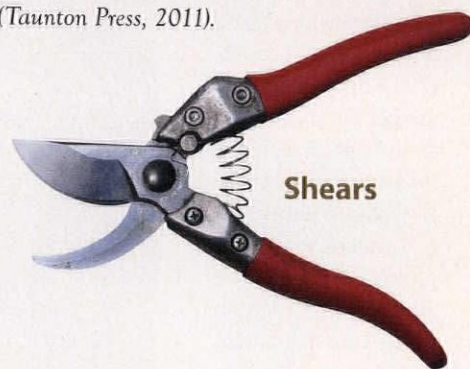
and even for more dramatic cuts on limbs 3" or 4" in diameter.

Tree Time

Even though trees generally require little pruning once mature, there is the occasional dead, broken, or misplaced branch that needs removal. For cutting individual branches higher up in a tree or bush, we're back to poles. A good turbo blade on the end of a pole can reach 15' up into a tree. Modern technology has greatly improved pole saws; previous versions had either heavy wooden handles or fiberglass ones that tended to flex like fishing poles, making them difficult to control. The best modern pole pruners, such as those made by Silky and ARS, have smooth-sliding, quick-locking, lightweight, and relatively rigid poles made from aluminum with oval or square cross-sections.

Smaller, high-reaching branches that don't warrant a saw also can be pruned with your feet planted on terra firma. Loppers and hand shears also come in pole equivalents in various effective designs. You don't have to keep moving a ladder around, so your pruning jobs are easier and quicker. 🌳

Lee Reich is the author of several gardening books, including *The Pruning Book* (Taunton Press, 2011).



Shears

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period products

By CLARE MARTIN

Spruce up your house inside and out with these new picks.

Console Prize

Opulence is the name of the game for Victorian-era bathrooms, and Stone Forest's new Renaissance console sink unabashedly delivers on that count, with a sinuous honed marble basin supported by delicate brass legs that echo its graceful curves. Available in either Carrara or Calacatta marble, the basin's wide sides offer ample room for stashing toiletries, making this sink as practical as it is beautiful. \$6,210. Call (888) 682-2987, or visit stoneforest.com.



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Pretty in Plaid

It's rare to find a bedcover that's steeped in history, but the blankets from North Carolina-based Artisan Weavers are a notable exception. The company's stock of cotton-and-wool blankets is largely based on historic patterns—their latest offering, a plaid coverlet, is rooted in a mid-19th-century pattern from the archives of the Museum of Southern Decorative Arts. With a mustard-colored field and brown and turquoise accents, it's a natural fit for pre-Victorian homes. \$130. Call (336) 605-9002, or visit artisanweavers.com.

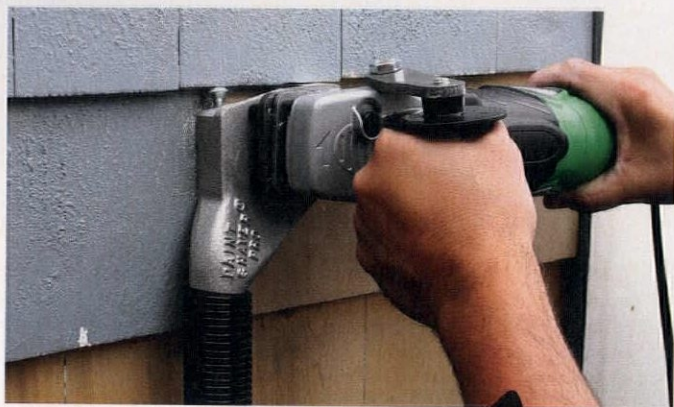


Shutter Statement

Looking for a finishing touch for your bungalow? Shutterstile's Arts & Crafts collection brings a revivalist spin to window shutters, reimagining them through the lens of the movement's decorative elements. The shutters' construction resembles the frame-and-panel doors favored during the era, while an interchangeable inset tile provides a Mission-influenced accent. The shutters can be stained or painted any color, and tile options include art tiles by Trikeenan Tileworks. From \$250 per pair. Call (804) 493-1111, or visit shutterstile.com.

tools & materials

Our editors pick the best products to make your old-house projects easier.



Clean Shave

Removing paint is a task every restorer will encounter sooner or later. For years, American International Tool's Paintshaver Pro has eased the chore, shaving paint cleanly away in a single pass from clapboards, shingles, shakes, and other flat trim and wood, its built-in dust shroud meeting EPA guidelines for lead paint removal when attached to a HEPA vacuum designed for hazardous materials. Now the company offers new diamond-tipped blades (in addition to their standard carbide), which enables the stripping of harder surfaces like concrete and steel as well. The blades also last 10 times longer when used on painted wood surfaces. The Paintshaver Pro starts at \$599; diamond-tipped blades, \$199. Call (800) 932-5872, or visit paintshaver.com.



Masterful Entry

Thanks to its versatility and performance, FEIN's MultiMaster oscillating universal power tool has long been a favorite among professionals. Now the company has introduced an entry-level MultiMaster that's a great fit for DIYers, at half the price of the original. The special package comes with a set of basic accessories, including an E-cut universal saw blade that works on metal and wood, a sanding attachment with four pads, and a rigid scraper blade for removing floor coverings and adhesive residue. A rapid-change system lets you quickly switch accessories without a wrench, and the tool's rugged construction includes a 250-watt motor, as well as metal gears and gear case. \$199. Call (412) 922-8886, or visit multimaster.info.



Waterless Wonder

Cleaning dirty masonry just got a little easier, thanks to American Building Restoration Products' waterless fireplace cleaner. Working like a facial peel, the poultice applies as a liquid and pulls moisture into it as it dries, sucking out dirt at the same time. The cleaner takes six to eight hours to dry, then peels neatly away to reveal a visibly cleaner masonry surface. One gallon can cover up to 125 square feet of flat surface. \$79.95 per gallon. Call (800) 346-7532, or visit abrp.com.





OLD-HOUSE INSIDER

Back to Basics

A Pennsylvania couple turns back the clock on their 18th-century farmhouse by removing multiple layers of misguided updates.

STORY BY CLARE MARTIN ♦ PHOTOS BY ANGLE EYE PHOTOGRAPHY



When they first happened upon it, Mike and Kathy Dolan's 1776 stone farmhouse wasn't much to look at. In fact, the yard was so overgrown with brush that Mike couldn't even see the house from the road. Yet, having just lost a bid on another nearby house, he was compelled by the "For Sale" sign to pull into the driveway.

"It was a total mess," he remembers. White stucco encased the stone façade; inside, the house's simple colonial-era features had been covered with cheap paneling, drywall, and carpet. The house had been long neglected and vacant for several months, and the attic was filled with black walnuts brought in by invading squirrels. Mike and Kathy even glimpsed a dead mouse in the bathtub. But the couple had always dreamed of owning an old house, so Kathy's directive was clear: "Don't let this one get away."

Determined not to lose out on another bid, the Dolans made a bold move, put-



LEFT: The Dolans painted the living room's new fireplace surrounds in historic colonial-era colors. **ABOVE:** To complement the newly uncovered stone façade, the breezeway's vinyl siding was replaced with salvaged hand-hewn log siding.



PRODUCTS: Living/Dining Room: New hardware, Heritage Metalworks; Antique hardware, Monroe Coldren & Son; Fireplace surrounds, McGinnis Millwork; Paint, Authentic Colors of Philadelphia line, Finnaren & Haley; Living room table and chairs, McLimans Furniture Warehouse; Chandeliers, Irvin's Country Tinware. Master Bedroom: Four-poster bed, McLimans Furniture Warehouse. Exterior: Windows, Marvin Windows & Doors; Shutters, Vixen Hill; Stone restoration, Ambris Residential Masonry.



BEFORE



AFTER

LEFT & BELOW: Kevin McGinnis removed unsympathetic paneling and created new fireplace walls. The door at left hides an office cubby with the family computer. **OPPOSITE, TOP:** In the dining room, plasterer Jack Thompson maintained the traditional curves around the windows and doors, called “witches’ corners.” **OPPOSITE, BOTTOM:** When Mike and Kathy bought the house, the kitchen had been split into two rooms; they opened it back up by removing a pantry.

ting an offer down without getting a home inspection first. The house was soon theirs, and Mike immediately realized that the problems ran deeper than inappropriate updates and resident vermin—not only was the roof leaking, but the heating system was on its last legs, too. “I sat down on the stairs,” Mike recalls, “and thought, ‘What the hell have I done?’”

Digging In

Despite the major challenges that lay ahead, the Dolans remained excited about their purchase. “I couldn’t sleep all night

after our initial walk-through because I was envisioning its potential,” says Kathy. The couple was fortunate to have a valuable ally—Mike’s brother, Jeff, an architect who specializes in old houses with the firm Period Architecture Ltd. Having already sold their previous house, Mike and Kathy moved in and slowly began removing layers of updates to reveal the house’s remaining original features.

The living-room ceiling, for example, had been covered with layers of drywall, a band-aid approach to help stave off failure of the original plaster, likely caused by the house settling over time. “When we started peeling it back, we found these beautiful joists,” says Jeff. “I couldn’t imagine why anyone would want to cover them up.” They cleaned the joists with water and a

brush to remove built-up dirt and debris without affecting the wood’s time-worn character.

Also original to the living room are the twin fireplaces flanking the space, which had been remodeled with unsympathetic surrounds. Jeff used his knowledge of similar homes of the same era to design replacements. Although today the room is one large, open space, “we think this would have originally been a two-bay, three-room house,” he explains, “so they would have done different treatments for the fireplaces on each side of the building.” For the dining side of the room, cabinetmaker Kevin McGinnis (Mike and Jeff’s cousin) made a raised-panel surround, while the living-room side features tongue-and-groove paneling.



ABOVE: The master bedroom's exposed stone wall contains a flue for the dining-room fireplace, which was too damaged to save. **LEFT:** A restored antique door latch by Monroe Coldren & Son adds a note of authenticity to the stairwell door.



FOR MORE INFORMATION:

Ambris Residential Masonry:
(215) 426-9098

Finnaren & Haley: fhpaint.com

Heritage Metalworks: heritage-metalworks.com

Irvin's Country Tinware: irvins.com

Marvin Windows & Doors: marvin.com

McGinnis Millwork: mcginnis-millwork.com

McLimans Furniture Warehouse:
mclimans.com

Monroe Coldren & Son: monroe-coldren.com

Vixen Hill: vixenhill.com

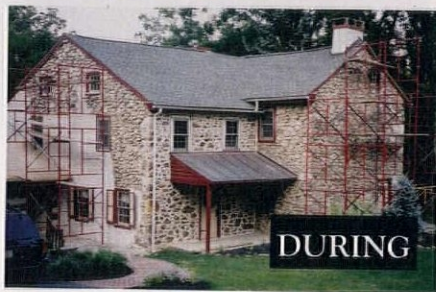
Throughout the house, Mike and Jeff made a point to uncover original finishes wherever possible, replacing them with like-minded materials when they encountered unsalvageable deterioration. In the master bedroom, they again peeled back layers of failing plaster, exposing chestnut log joists (along with a few thousand black walnuts stashed by the squirrels who had invaded the house). They replaced the plaster with rough-sawn cedar planks at the attic floor level, which also allowed for extra storage space in the attic.

When removing deteriorated plaster walls, they uncovered stone matching the house's exterior underneath one wall, evidence that the master bedroom and dining room below were a later addition to the house. They left the wall exposed,

and Mike seized the opportunity to drill channels within it to run electrical wires. Plasterer Jack Thompson then re-plastered the bedroom's other three walls with a slightly textured finish. "It would have been easy to put up drywall," says Mike, "but we wanted them refinished like they would have been originally."

Stone Freed

Another major layer that needed to be removed was the white stucco encasing the exterior, which Mike and Jeff suspect was added to avoid having to repoint the historic lime-based mortar. Based on the home's age, Mike guessed that the stucco façade might be harboring stone underneath, but he wasn't quite sure what he'd find when he chipped a piece of it away with a ham-



ABOVE: Removing the stucco from the house's stone exterior took mason Cleveland Ambris three months. Beneath the stucco were pitted fieldstones, accented on the corners by massive irregular stones. **BELOW:** Hardwood floors, beadboard paneling, and traditional décor help the family-room addition blend with the rest of the house.

mer. "On a lot of houses of this period, the corners might be really nice, but the middle might be brick or inferior stone," he explains. After stonemason Cleveland Ambris had removed a full wall's worth of stucco, Mike was relieved to see that the house was a uniform fieldstone with a distinctive pitted texture. "It's almost like lava rock," says Jeff. "I've never seen stone like this before."

Working single-handedly, Ambris carefully chiseled off all the stucco, then repointed all the joints with a lime-based mortar mix based on samples of the old mortar, carefully replicating the original crown point. "The entire process took him about three months," Jeff says.

The windows were another important project—a previous owner had haphazardly fitted off-the-shelf vinyl replacements into the original casings, using 2x4s and trim to compensate for the differences in size. To bring the house back to its original look, Mike selected custom six-over-six wood windows from Marvin, which Kevin helped to fit in the original casings.

The finishing touch for the house's exterior has yet to be added. Forced to

find a quick solution to their leaky roof, Mike and Kathy had it replaced with asphalt shingles when they first moved in, but plan to eventually upgrade to a more period-appropriate cedar shake roof.

Here to Stay

To help the 2,100-square-foot house better accommodate the Dolans' growing family, Jeff designed a board-and-batten-sided family room addition off the rear of the house. While the addition features new flooring and drywall, the original stone exterior wall remains exposed to connect it to the rest of the building. "We probably spend about 90 percent of our time there," says Mike.

With three kids now, Mike and Kathy plan to expand their living space again; Jeff designed a master-suite addition to fit on top of the mudroom and garage that pays



homage to the style of early 20th-century farmhouse revivalist R. Brognard Okie.

"As our family has grown over the years, we've looked into bigger homes," says Kathy, "but after sinking so much sweat equity into this one, nothing else measures up." 🏠

THIS PAGE: Ted Robertson hangs the good-as-new shutters on the Gothic Revival house.

OPPOSITE: The deteriorated shutters are disassembled for stripping (left); a heat gun helps to remove layers of old paint (right).



Shutter Case

A meticulous but straightforward repair process leaves century-old shutters looking good as new.



STORY BY STEVE JORDAN ♦ PHOTOS BY ANDY OLENICK

Architecture is all about the details—Modernist architect Mies van der Rohe expressed this best with his famous statement that “God is in the details.” Shutters are inarguably one of a house’s most significant details; historically, they shielded delicate fabrics from the sun, protected fragile glass from inclement weather, and also offered security, privacy, and ventilation. Now merely window dressing, shutters are frequently misunderstood and installed as an afterthought.

For homeowner Michael Orman, keeping the shutters on his mid-Victorian Gothic Revival cottage in Rochester, New York—one of many along historic Mt. Hope Avenue designed by nationally and

locally famous architects such as Gervase Wheeler, Andrew Jackson Davis, and A.J. and J. Foster Warner—was a must for maintaining the house’s historical accuracy. When he found pieces of the shutters on

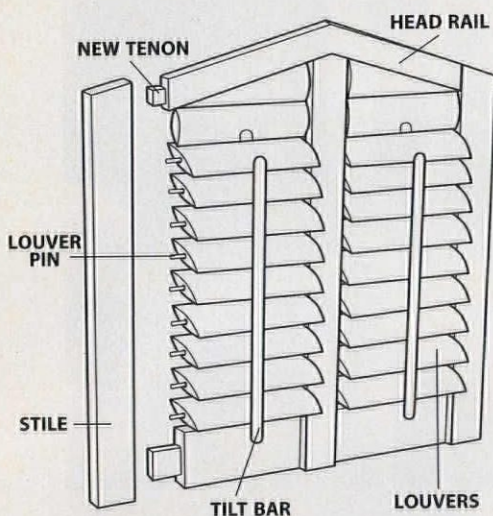
the ground one day, he knew it was time to call in the pros: in this case, Ted Robertson of Kirkwall Construction.

Old vs. New

For Ted, the first step was to determine the cost of new shutters versus the cost of repairs to the originals—if they could be repaired at all. Few contractors or homeowners would consider rebuilding or restoring these double-row, peaked-top shutters, each of which has about 100 parts that must be disassembled and put back together. Wouldn’t it be easier and cheaper to order new ones?



ANATOMY of a LOUVERED SHUTTER



Find links to step-by-step instructions for repairing shutter hardware.

OLDHOUSEonline 

Ted called a nationally recognized shutter manufacturer and provided all the measurements and details. Including the extras needed to replicate the original shutters—like working louvers, tilt bars, and peaked tops—the final cost was just under \$1,000 per shutter. They wouldn't be an exact copy of the originals, but close.

To analyze whether the shutters could be repaired durably for a similar price, Ted took all the parts to his shop, where he and associate Mike Marini inventoried the reusable and unusable components. Like window sash, the shutters were constructed with mortise-and-tenon joints held fast with wood pegs. Many of the hinge-side stiles were rotted beyond the help of Dutchman or epoxy repairs. But the louvers were in good condition, except for paint buildup that left them unworkable.

Michael's main concern was that the shutters look appropriate to the house. Ted worried that new shutters wouldn't look right, and custom-made replicas would be far too expensive. So, he decided to repair

the originals on a time and materials basis, estimating that the final cost would be less than or comparable to the new shutter price.

In Pieces

Ted and Mike started repairing the shutters by stripping paint from the ends of the louvers where their pin terminations fit into corresponding holes in the stiles, which freed the louvers from immobility. They experimented with a steam box to remove the paint, but ultimately settled on a heat gun to strip small areas (such as the stile and rail joints) and an infrared stripper along the louver-to-stile connections.

Disassembling the shutters was easy: Once the pegs were pulled or drilled out, the stiles released from the rails, and the 68 individual louvers fell away from the shutter. Fortunately, the tilt bar, the vertical stick that moves the louvers up or down, kept the numerous pieces in place and maintained the order in which they would be reinstalled.

Once the shutters were disassembled,

Making the New Stiles





ABOVE, FROM LEFT: Getting the shutters back into working order meant scraping paint away from the louvers' pins and shoulders. Lining up the old and new stiles, Mike marks the placement of the pin holes. New cedar head rails provide a long-lasting solution.

Mike carefully stripped, scraped, chiseled, and sanded the remaining paint off the louver shoulders and pins that engage the stiles; to get the louvers back into working order, they needed to be assembled like new, with each pin able to rotate in its hole.

Material Matters

The white pine shutters had resisted rot for a century and a half—but because pine is a soft wood, areas around the attached hardware had deteriorated due to the weight of the heavy, double-sized shutters. Rather than reuse the old, deteriorated stiles, Ted and Mike made new stiles from white oak, a species renowned for durability and its ability to tenaciously grasp hardware screws. Although joining dissimilar woods with glue generally isn't recommended, in this case it works because the louver pins are moving

freely within the stile mortise holes.

After carefully measuring the original parts with calipers, Ted and Mike cut the new oak stiles from larger stock, then planed and routed them with edge beads to match the dimensions of the originals. They then clamped the old stiles to the new ones as a template, carefully marked the louver pin holes, and inserted them with a drill press. Rotted louver pins were replaced with mahogany dowels. The rail tenons and stile mortises were measured to match the originals; the mortises were cut with a mortiser, and the tenons on a table saw.

The peaked Gothic head rails also had rotted on the top edge where original paint had long since disappeared. (Unless shutters are removed for painting, the top edge of the head rail rarely gets painted unless a sympathetic painter notices deterioration or

Hardware Hunting

Although most historic shutters were similar in design, the hinge hardware varied—every hardware store or mail-order vendor sold a different design. Because Michael's house is brick, the common hinges used for a clapboard house wouldn't work—shutters on brick houses need hinges that extend past the brick reveal to the wall surface. Ted was unable to find reproduction hardware that matched the house's style, so he had new hinges custom-made by a metal fabricator.

bare wood while looking down from higher work.) Using the old rails as guides, Mike and Ted made new head rails that incorporated a mortise for the center rail and tenons on each end to join to the stiles. They chose clear cedar for the head rails, since it is rot-resistant and holds paint well.

Reinserting all those louvers back into the stiles proved to be surprisingly easy. With the shutter laid flat on the workbench, Mike lined up the pieces as closely as possible, then gradually pulled them together with bar clamps until each louver was back in place.

When finished, Ted primed all surfaces of the shutters with one coat of exterior oil-based primer and two finish coats of white acrylic latex paint to contrast with the house's fawn-colored bricks. The shutters were then reinstalled, bringing the house back to its original appearance. 🏠



After carefully measuring the old stiles, Mike Marini cuts new ones from a large stock of white oak (A), then uses a planer (B) and router (C) with a 1/4" edge bead to replicate their profile. The finished product (D) is a new stile that perfectly mirrors its original counterpart.



Doors & More

9 ideas for outfitting your entryway in style.

BY THE OLD-HOUSE JOURNAL EDITORIAL STAFF

Your front door is one of the primary style statements your house makes, so it's important that all your entrance details—from the doorknob and knocker to the mailbox and house numbers—work in concert to express your home's pedigree. To help you create a period-friendly portal, we've rounded up ideas for doors and accessories for three house styles spanning more than a century.

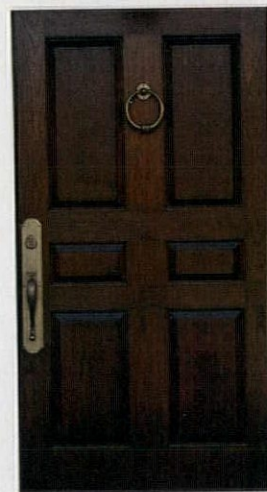


Gaston door knocker,
The Brass Gallery,
(800) 582-7757,
brassgallery.com

Colonial Revival

Colonial Revival doors aimed to be formal—just like their classical predecessors—announcing to visitors that they were entering a refined space. They embraced high-end details like raised-panel doors, elaborate fanlights, distinctive door knockers, and plenty of brass.


Custom door,
Historic Doors, (610) 756-6187,
historicdoors.com



Ribbon & Wreath mail slot,
Vintage Hardware, (360) 379-9030,
vintagehardware.com



Log on to see our picks for outfitting Arts & Crafts entryways.

OLDHOUSEonline 

www.oldhouseonline.com

PATRICIA HOFMEESTER PHOTO/FOTOLIA.COM



CLARE MARTIN PHOTO

Victorian

As with their interiors, Victorians didn't skimp on decking out their entryways. Arched-panel double entry doors were popular on styles from Second Empire to Italianate, and often were embellished with torch-style lights (which once burned gas) to warm the front steps, plus mail slots or boxes displaying echoes of the era's fine filigrees.



S-style door knocker,
Baldwin Hardware,
(800) 566-1986,
baldwinhardware.com

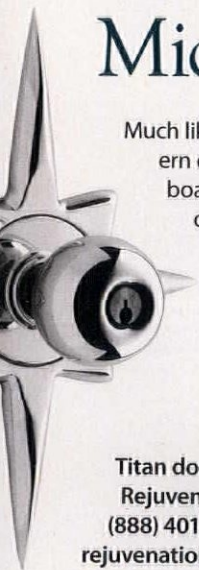
Wall-mount lantern, Savoy
House, (800) 801-1621,
savoyhouse.com



Vertical floral design
mailbox, House of
Antique Hardware,
(888) 223-2545,
hoah.biz

Mid-Century Modern

Much like the homes they opened upon, mid-century modern doors were sleek and streamlined, sometimes boasting geometric arrangements of small windows to add interest. Entryway embellishments were just as unfussy, although a bit of Atomic Age whimsy (in the form of a starburst backplate for the door-knob, perhaps) might sneak in.



Titan door set,
Rejuvenation,
(888) 401-1900,
rejuvenation.com

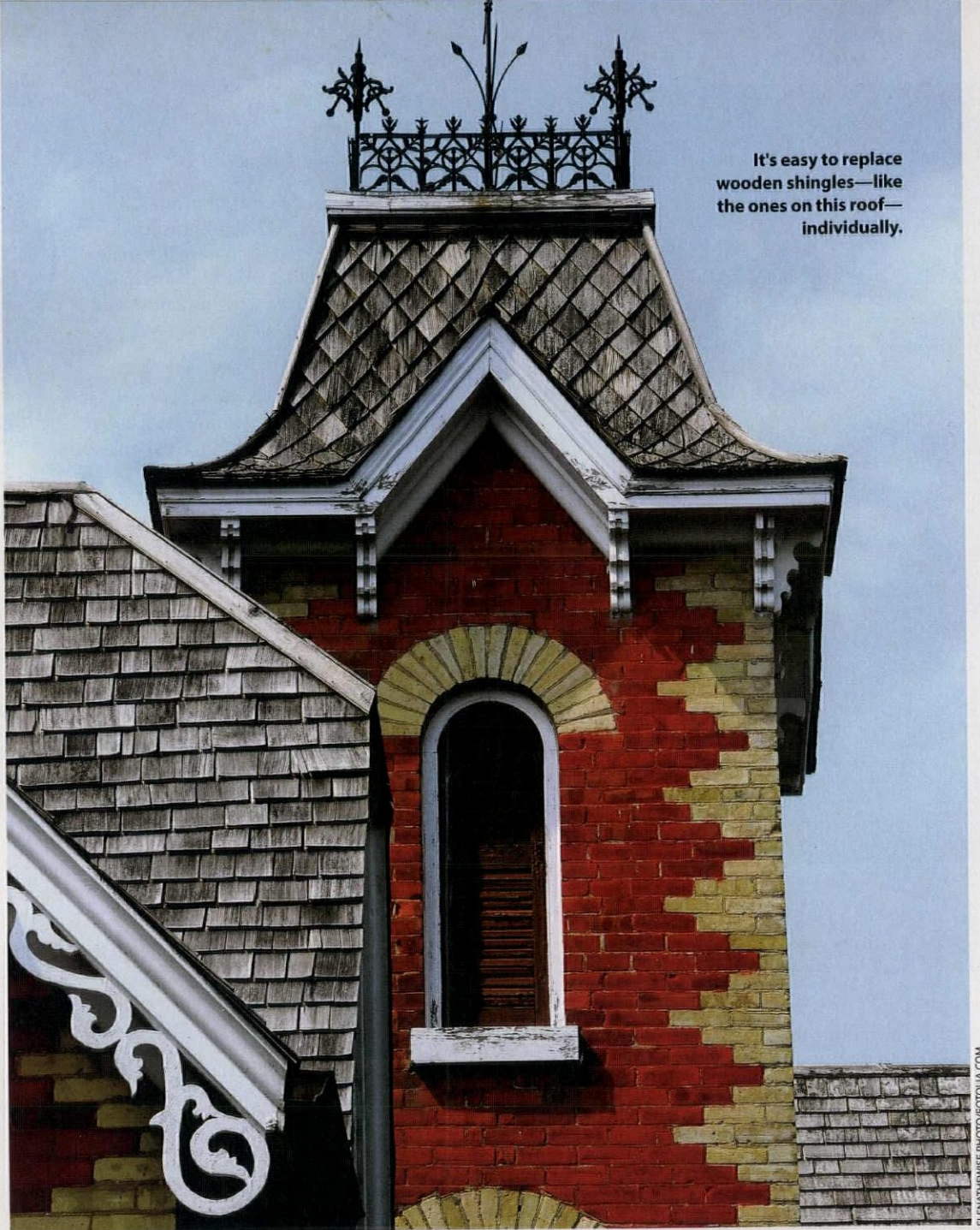


Avalon house
numbers, Atlas
Homewares,
(800) 799-6755,
atlashomewares.com



CRESTVIEW DOORS PHOTO

Fontenot door, Crestview
Doors, (866) 454-6302,
crestviewdoors.com



It's easy to replace
wooden shingles—like
the ones on this roof—
individually.

ELENA THWIS PHOTO/PHOTOJULIA.COM

SHINGLE SAVVY

When just a few wooden shingles are damaged, replacing them one at a time saves money and staves off future problems.

By RAY TSCHOEPE

Your roof is one of your home's most important assets. Visually, it adds historic character and curb appeal, and structurally, it's the primary line of defense your house has against the weather.

While most major roofing work and replacements should be left to experienced professionals with the proper safety equipment, there are a number of repairs homeowners can readily make on a variety of traditional roofing materials. Replacing wooden shingles

piecemeal—as they break—is one of them.

Wooden shingles generally follow a predictable deterioration curve before they require replacement: As they age, they become brittle and develop splits. Relatively new shingles can develop splits, too, as a result of poor installation, low quality, growth defects in the wood, or an accidental encounter with a wind-borne tree limb. When only a few shingles are damaged across a roof, it's relatively easy to remove them and patch in sound replacements.

Wood Shingle Primer

Although wooden shingles are available in a wide range of sizes and textures, most are categorized by their surface and length. Surface types can be rough or smooth, with rough surfaces characteristic of a split shingle or shake, reminiscent of those cut by hand centuries ago. A smooth surface, on the other hand, is clean-sawn on both sides. The vast majority of wooden shingles are tapered along their length. The thick end, called the butt, can vary in thickness from about $\frac{3}{8}$ " to more than an inch, depending on the shingle chosen. Most, however, are between $\frac{1}{2}$ " and $\frac{3}{4}$ ".

When it comes to length, there are generally two categories: Royal and Perfection. Royals are 24" long, while Perfections measure 18". Both can vary in width from a few inches to around a foot. There's also a variety of shorter shingles that all have the same width and are sawn with decorative butts (the thick end of the shingle). These fancy-cuts are popular replacements for upscale Victorian-era walls and roofs, which mixed shapes to produce elaborate decorative patterns called imbrication. (For more on imbrication, see oldhouseonline.com/shingle-patterns-for-queen-anne-houses.)



Whether individual damaged wood shingles appear on a roof (opposite), a sidewall (above), or in imbrication on a gable (right), the method for repairing them is exactly the same.



5 Steps to Shingle Replacement

1. To repair broken shingles, first gather several tools: galvanized or stainless steel shingle nails, a hammer, a small block of wood, a drill, and a shingle "ripper"—a long, flat piece of metal with hooks forged into the flattened end, which is used to remove the broken shingle. You'll also need high-quality wooden shingles that match the texture and length of your originals. These should have a straight grain and no knots or other defects.



3. Once you've completely removed the shingle, measure the width of the gap. Subtract about $\frac{3}{8}$ " to $\frac{1}{2}$ " from your measurement, which allows the shingle to expand and contract in response to the weather, and find a shingle about that size. A wider shingle also can be sawn to size, or scored deeply with a utility knife and the excess snapped off. If this scoring technique produces an irregular break, use a block plane or pare with the utility knife to smooth the edge.



2. Remove the broken shingle by sliding the ripper beneath the center of the shingle until its blade (the flat part) is completely hidden. Angle it to one side, and tug on it until you feel the tool hook one of the nails holding the shingle in place. (Most shingles have up to four nails.) Next, hammer down on the handle where it turns to meet the blade, which will remove the fastener and any broken pieces of shingle. This will usually pull the nail out, and occasionally break it.

Repeat until all of the pieces and fasteners are removed, evidenced by the ripper moving freely beneath the shingle. If the nails are so tight that you can't get the



ripper beneath the shingle, you can try pulling on the shingle as you rock it from side to side. Often, this will cause it to split at the nail holes, allowing it to be dragged out. You'll then need to remove the nails with a pry bar or pliers, or install the new shingle with them in place. (Soft cedar can accommodate a bit of old nail.) If a shingle seems particularly stubborn, you can grip the butt end with plumber's slip joint pliers and repeatedly tap down on the pliers with a hammer to help wiggle it loose.

tip

If you need to replace only a few shingles, check to see if your roofing supplier will sell individual shingles. If not, you'll be forced to buy a bundle. Store extras for future repairs; you also can use them as a source for high-quality shims.

4. Slide the new shingle into position beneath the course above, stopping when the butt end remains $\frac{1}{2}$ " to $\frac{3}{4}$ " longer than the adjacent shingles. Then, position a shingle nail $\frac{3}{4}$ " to 1" from the side of the shingle, and just under the butt end of the course above. Drive the nails just to the surface of the replacement shingle, without sinking them below. (Angling the nails a little will help them to seat properly later.) Repeat this process with another nail positioned $\frac{3}{4}$ " to 1" from the other side of the shingle. Remember that all shingles—slate and tile included—are hung, not fastened, so you don't want to hammer them too tightly. If necessary, use a nail set to avoid damaging the edges of the upper course.

4



5. Finally, place a block of wood against the butt end of the replacement shingle—this spreads the impact so you don't leave hammer marks—and hammer the block into position until it sits even with the adjacent shingles. This action effectively hides the new nails beneath the upper course. Now you've successfully patched a single shingle into an existing roof—a process that works on sidewalls and gables as well, and can be repeated as necessary to keep the ensemble of shingles in excellent shape.

Ray Tschoepe, one of OHJ's contributing editors, is the director of conservation at the Fairmount Park Historic Preservation Trust in Philadelphia.



Temporary Fix

When shingles fail, they commonly split along their length. If the split aligns with the seam between the two shingles beneath it, this is a problem of immediate concern, as water can flow through the break and possibly enter the house. You'll want make a temporary repair right away to prevent water damage while you track down replacement shingles and other materials.

To do this, take aluminum flashing and cut a strip about 2" wide and a little longer than the exposed area of the shingle. Slide the aluminum strip under the shingle above, making sure that its top end slides beneath the shingle above. I like to slightly bend the strip of metal lengthwise so it resembles a very shallow rain gutter—this increases the friction and helps to keep it from sliding out.



RAY TSCHOEPE PHOTOS



OLD-HOUSE LIVING

Guarding the Castle

A grand home gets a new
lease on life, thanks to owners intent
on protecting its architectural past.

—STORY BY DEMETRA APOSPOROS ♦ PHOTOS BY JOSEPH HILLIARD



OPPOSITE: Built by a General Motors executive, the Mediterranean Revival house is an architectural tour de force. **LEFT:** The entryway boasts a mammoth, sweeping staircase and Flint Faience tiles, once carpeted over. The owners chipped away tack-strip glue from the tiles a few inches at a time.

In the late 1920s, Flint, Michigan, was the place to be. As the birthplace of General Motors, then a young company struggling to make automobiles fast enough to keep up with an unprecedented demand, the city of Flint was enjoying a remarkable boom. Jobs were plentiful, so much so that across the South and Midwest, people began leaving their struggling farms and migrating to Flint to vie for the promising and lucrative future a career in auto manufacturing could bring.

Meanwhile, the executives running GM were building lavish, refined homes worthy of their newfound success. In 1930, Edward T. Strong, the president of GM's Buick division, built one such home. Constructed entirely of smooth-cut limestone with a red clay tile roof, and boasting more than 6,000 square feet (despite the Great Depression), the Mediterranean Revival house was designed

by architect Joseph M. Savage to resemble the Montague house in Verona, Italy. Savage included romantic European flourishes like a Juliet balcony, an oriel window, and a crenellated tower, and he placed a stone fountain and reflecting pool in the garden.

Strong was a horseman, so the adjoining 5,000-square-foot carriage house contained a four-stall stable on its first floor beneath



CLOCKWISE FROM TOP: Floor-to-ceiling mahogany paneling defines the library, which is further formalized by an intricate, paneled floral plasterwork ceiling. The room's closet holds a collection of original house keys. The mantel's seahorse detail is a nod to owner Strong's love of riding.

the staff apartments. Even the horses' living quarters were upscale—their stalls were crafted of fine mahogany, with several 8'-long-radiators installed on the walls to ensure that the animals remained comfortable in the frigid Michigan winters. The home was so stunning that it was soon being used as the backdrop for many of Buick's national advertisements.

But by the time Mike Sanders and Tom Williams purchased the house in 2003, it had endured decades of slow decline. The roof had been leaking for years, which resulted in extensive plaster damage, and the once-lovely garden ran rampantly out of control. "It was so overgrown, we couldn't see the front door!" says Tom. And while the house came with a pedigreed history, its long list of problems



CLOCKWISE FROM ABOVE: Designed for entertaining, the main floor flows between the dining room, entry, living room, and sunroom, which boasts a Faience-tiled fountain. When Tom and Mike purchased the house, it was barely visible from the street. Today it imparts impressive curb appeal.

made many potential buyers run in the other direction. “Everyone wanted to see this house, but nobody wanted to touch it,” says Mike. Undaunted, the veteran restorers purchased the home and set to work.

Top Priority

Because they moved in during the winter, their first priority—repairing the failing roof—had to wait until spring. That gave Mike, an engineer, time to do some research. He started by identifying the tiles’ manufacturer—Ludowici—then getting on the phone with the company. They were a wealth of information. “When I told him the age of the house and where we lived, he said, ‘Oh yeah, you’re right on schedule.’”

The employee explained that many of the tiles were probably fine, but the infrastructure—nails and flashings—was at the end of its lifespan, and needed to be replaced. When Mike asked about where to find tiles similar to ones that were broken, missing, or patched sloppily with a pot of tar, he learned that Ludowici has a stock of vintage tiles. “A week later, a box of different salvage tiles arrived,” says Mike. One of them was a perfect match.

The materials problem solved, Mike set about finding someone who could remove the existing roof, install new copper underlayment, and put the tiles back on. He soon hit a roadblock. “I called several local roofers. All said they could do a spot repair on clay

tile, but not the whole roof.” Discussing this conundrum with an architect friend, Mike was directed to Mike Morrison, a general contractor who used to live in Arizona, where cement tile roofs—installed in much the same way—are common. Morrison was certain he could do the job, and when he came over to check out the roof, he ended up getting an extensive tour of the house. As he walked through, Mike and Tom pointed out all of the projects they had already mapped out. At each one, Morrison stated that he could do that, too. So Mike and Tom decided to give him a try, starting first with a small project on some puzzling doors in the basement.

The thick wooden doors lay on the floor, their elaborate hinges completely shot. “The



TOP: In the kitchen, appliances were returned to their original locations, new linoleum flooring was patterned on an original sample in the adjacent maid's hall (above right), and the salmon Faience wall tiles were stripped of a beige paint job. **ABOVE LEFT:** Although you'd never know it, the pantry is a new build. **LEFT:** In the basement, a pair of hinged bookcases open to reveal a Prohibition-era bar.



ABOVE: One of the guest bedrooms has its own balcony, accessible through double arched doors. **LEFT:** The master bathroom is entirely original, and sports a separate shower and tub, double sinks, and Art Deco flourishes on its tiles—like the pastel bath mat and wall decoration, and the iridescent gold zigzag border.



hinges were all locked up, and the doors had gotten a little roughed up from being forced,” explains Mike. Morrison told them the hinges were manufactured by a company named Soss, which was still in business. In no time, he had the doors repaired and hanging in their proper place—fronting a Prohibition-era bar that’s completely hidden behind bookcases when the doors are closed.

Kitchen Designs

From there, work moved to the kitchen,

a space outfitted in the 1950s with pink appliances. “We knew we wanted simple vintage cabinets, with ship’s-lock catches on the doors,” says Tom, who even had a photograph of an era butler’s pantry he aimed to re-create where the original one had since morphed into a tiki bar. Morrison crafted a new pantry that’s a doppelgänger for Tom’s photo, along with new period-inspired cabinet fronts for the existing solid base frames throughout the kitchen.

Mike and Tom decided to move the

refrigerator back to its original place on a wall beside the maid’s stairway. When they pulled the old fridge out of the alcove it was nestled in, they found a surprise: A stripe of the beige tile around the kitchen walls here was a salmon pink. A closer look revealed that the main room’s accent tiles had been judiciously painted over. “We used paint stripper to take off the beige,” says Tom.

Also hidden in the alcove was a ceiling vent, which Tom and Mike realized was for the original stove, so they decided this was



ABOVE: The house enjoys extensive garden views from every window; this gate opens onto a fountain, with a stone reflecting pool and bench beyond. **RIGHT:** The powder room speaks to its era with pink and cobalt tiles and a burgundy console sink sitting on chrome gazelle legs.



the place to put their range. The 1950s pink dishwasher they removed went via eBay to a couple in Palm Springs who'd spent years searching for one to complete their mid-century restoration. Tom and Mike also removed the worn '50s-era flooring and installed new linoleum in a pattern that copied the original rubber flooring in the adjacent maid's hall.

Changes Afoot

Another major flooring project involved uncovering the striking original floor tiles throughout the expansive entryway and breakfast room, which had been carpeted over in the 1950s, in some areas via carpet strips glued directly to them. The distinctive tiles, part of the home's bounty of Flint Faience tiles, were manufactured in a spark plug factory. (Read more about Flint Faience at oldhouseonline.com.) After attempts to

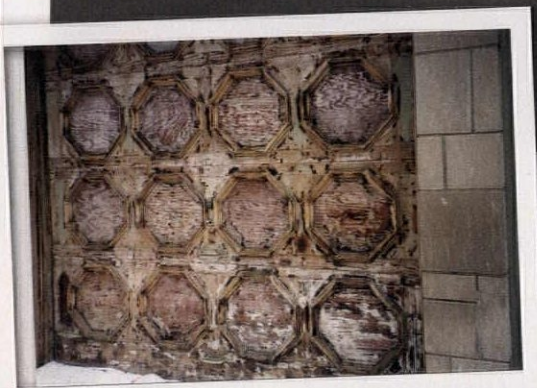
loosen the tack-strip glue with several different solvents failed, Mike resorted to carefully chipping away at it with a hammer and chisel, and sometimes a razor blade, too. "Every night I'd remove about three or four inches of tack strip," he says.

By the time spring rolled around, the house was looking much more like its old self, and it was time to turn attention to the landscape. Tom hacked away at the jungle for weeks to get it under control. "It was really nice to get rid of the overgrowth and show off the details of the house," he says. Meanwhile, Mike used heat to thoroughly strip the paint off of the cypress garage doors. "The paint was something like half an inch thick," he says.

Morrison and his crew worked diligently on the roof nearly the entire summer. "They would do one section at a time, building shelves of wood to stack the tiles on until they

could reinstall them," says Mike. The technique spared the crew the work of having to move all of the heavy tiles down to the ground, then back up again. As they finished, all the neighbors with original clay roofs on their houses flocked to Morrison for repairs as well.

Next, Mike brought in a master plasterer who cut out the damaged areas and repaired the ceilings, including an elaborate panelized treatment in the sunroom. Other projects included replacing the original 2-million-BTU boiler (a job that required a crane to hoist the old unit, in pieces, out of the basement), adding a small-duct air conditioning system, reglazing the original Crittal windows, and building custom interior wood storms to help offset heating costs. Mike designed the storms after an original he'd seen on another grand house in town, modifying the design to include an invisible



ABOVE: The carriage house has staff apartments above, with horse stalls and a three-car garage below. The garage contains a ceiling roundabout that helped to wrestle garden hoses when washing cars. **LEFT:** Mike stripped the cypress garage doors himself. Clay tiles were carefully stacked during roof restoration work. **BELOW:** An array of 1930s Buick ads that were shot on the grounds, a testament to the home's rich history.



bullet catch and hidden rubber weatherstripping for a better seal. Morrison measured and built the frames, and set in the glass. Mike and Tom did all the glazing, priming, and painting or staining (the finish varies by room).

Mike and Tom's extensive research and meticulous restoration led to the house being listed as a local historic landmark. But despite all these accomplishments, Mike might be

most proud of this one: He was able, after much detective work and a few cold calls, to locate the daughter of the architect, who was then in her 80s.

Denise Savage visited Flint and toured the house—which she'd last seen as a 6-year-old during its construction—shortly after its restoration was complete. She was very proud of her father's work, and to see it living on. 🏠

Learn more about Flint Faience tiles, and see additional tile photos from the house.

OLDHOUSEonline 

Caulk a Door

BY THE OHJ EDITORIAL STAFF ♦ PHOTOS BY ANDY OLENICK

Caulking an exterior door helps keep out the weather—both air infiltration that leads to chills and higher energy bills, and water that can lead to moisture damage. Caulking is a straightforward DIY repair, one that needs to be periodically updated through the years. If the caulk around your exterior doors is crumbling away or exhibits breaks or gaps, it could use refreshing.

After years spent weathering the elements, the caulk around this old door was beginning to fail (inset). If your caulk is similarly deteriorated, it's time to renew it.

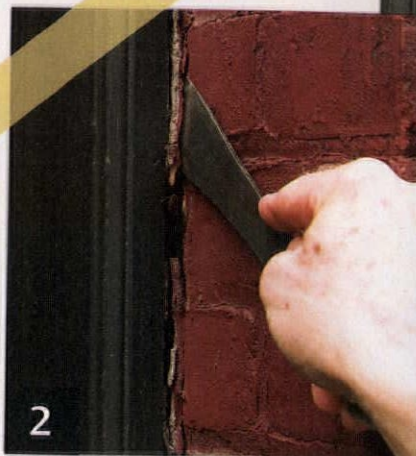


1. First, collect your tools: exterior caulk, a caulk gun, 5-in-1 tool, box-cutter knife, some type of mini pry bar (we used a beekeeper's hive tool, which has a nice sharp edge), backer rod (foam cord), and a metal ruler. It also helps to have cleanup supplies at the ready: rags and water or paint thinner, depending upon your type of caulk (always follow manufacturer recommendations). We suggest using a caulk that is flexible, water-resistant, and paintable. ►



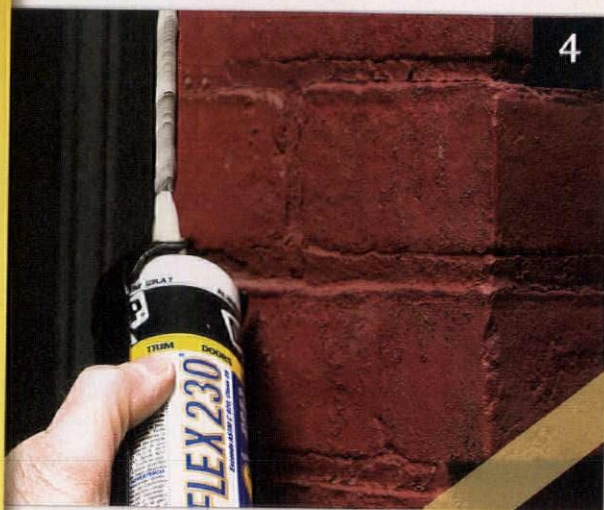
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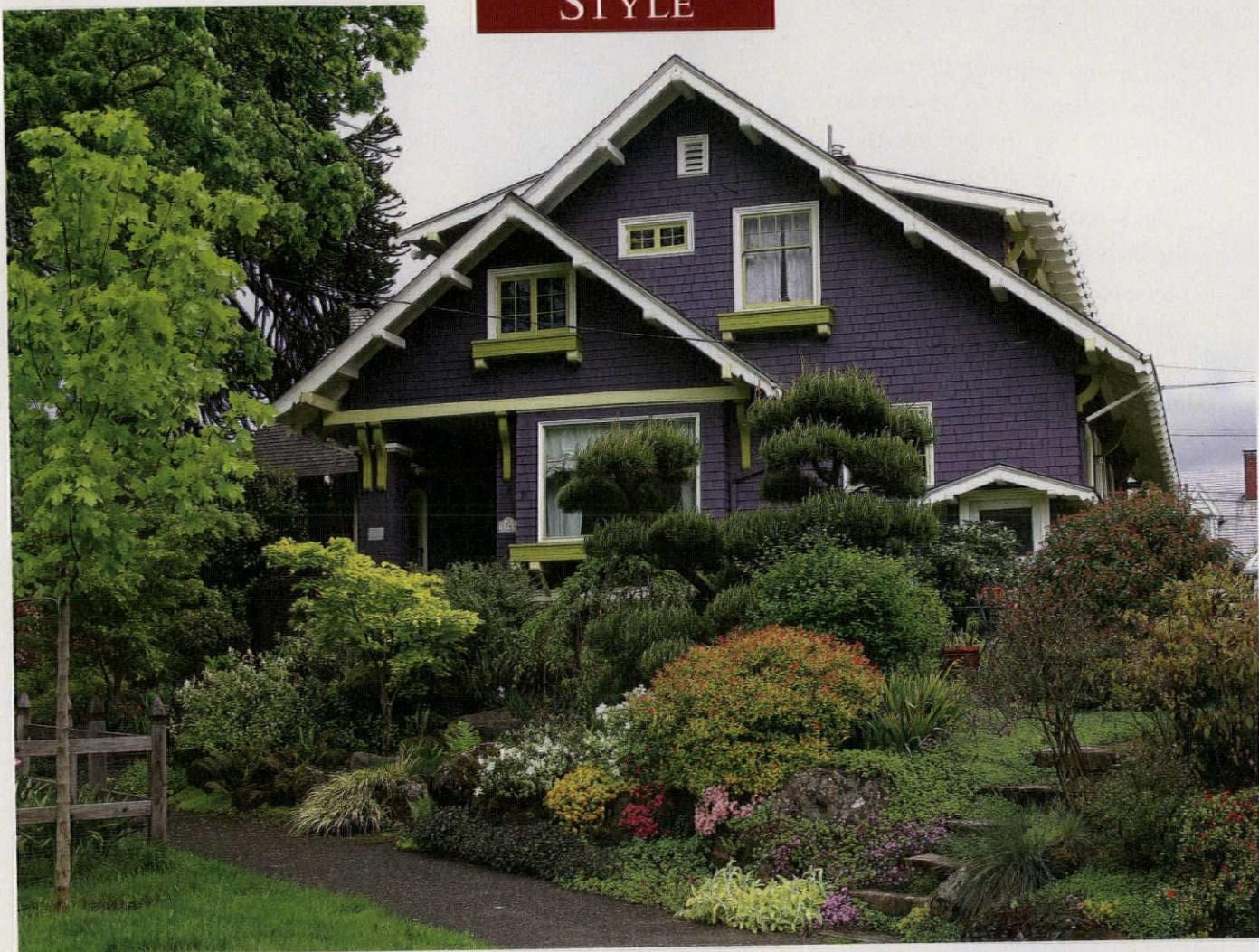
2. Start by removing all traces of the old caulk and any backer materials. Use the pry bar to slice away the old caulk, the 5-in-1 tool to start digging out the backers, and your fingers to pull each away in lengths. You'll want the area to be as free of debris as possible before installing the new materials. ►



◀ 3. Next, evaluate your opening: Any gaps larger than $\frac{1}{4}$ " need to be stuffed with a foam backer rod to improve the seal—caulk alone can't bridge the distance (and your new caulk will soon open up over these larger gaps if you skip this step). Compress the foam backer rod and carefully stuff it into the space, using the 5-in-1 tool to push it to an approximately uniform distance behind the opening. (Most manufacturers recommend a $\frac{1}{4}$ " depth.) Double-check this measurement with your ruler.

4. Then it's time to apply the caulk. Be careful to cut the caulk tube at a 45-degree angle (using the box cutter), and run a test bead on a piece of cardboard before beginning. If your test bead is too narrow to adequately cover the gap, you'll need to cut the tube's opening a hair larger. Caulk slowly, and with a steady hand, aiming to create a solid bead down the length of the casing. If your gap was smaller than $\frac{1}{4}$ ", the final touch is to run your finger down the bead to give it a slightly concave surface. However, caulk beads applied over a backer rod can pull away from the casing after this is done, so are better left alone. ►





Craftsman Convergence

THE LADD'S ADDITION NEIGHBORHOOD IN
PORTLAND, OREGON, HARBORS A WEALTH OF
ARTS & CRAFTS-ERA HOUSES.

STORY AND PHOTOS BY JAMES C. MASSEY AND SHIRLEY MAXWELL

If you find yourself in Portland with a hankering for tasty Craftsman-style houses and stunningly floral front yards, head on over to Ladd's Addition. You may get lost there, but you won't be sorry.

Dense canopies of ancient elms and maples stretch above streets layered with wet, fallen petals that glisten like silver in Portland's perpetual translucent mist. It rains a lot in Portland, but that's a really good thing, especially for the roses, azaleas, camellias, wisterias, and rhododendrons that thrive in the City of Roses' temperate climate.

The beautiful but complicated layout of Ladd's Addition is credited to its developer, William Sargent Ladd, an entrepreneur who was twice Portland's mayor. Possibly influenced by Pierre L'Enfant's plan for Washington, D.C., he platted a 126-acre tract of farmland as a labyrinth of spoke-like avenues converging on a large circular



ABOVE, LEFT TO RIGHT: A typical streetscape of Ladd's Addition Craftsman Foursquares. This full-fledged Craftsman home has wide, open eaves with distinctive brackets and a fine timber-work porch. **BELOW:** One of the district's architectural gems, this 1909 house is a blend of Craftsman and Arts & Crafts influence. **OPPOSITE:** Lush, richly colored shrubs and flowers are a defining trait in Ladd's Addition—and Portland.

park. Construction had scarcely begun when Ladd died in 1893, and it stalled for more than a decade, thanks to an economic downturn. Ladd's plan survived, though, and was later enhanced in the 1910s by the addition of a number of artfully placed small public rose gardens.

The thoughtful Mr. Ladd mapped out many modern amenities—sidewalks, water, sewers, and even electricity. Power lines are tucked behind the houses in alleys that also afford garage access, leaving street-front areas mostly unencumbered by curb cuts and driveways.

Clearly Craftsman

Most of the approximately 240 houses in Ladd's Addition, a solidly middle-class community from the beginning, are moderately sized—from one-story cottages to one-and-a-half-story bungalows to full-sized two-story houses. There are only a few very large residences, and a sprinkling of double (semi-detached) houses. (Apartment buildings are confined to the bordering streets.)

Not surprisingly, Craftsman-style houses, bungalows, and cottages constructed from 1905 until well into the 1920s are the basic building blocks in Ladd's Addition. As the





CLOCKWISE FROM ABOVE: This yellow Craftsman Foursquare contrasts with the grayed tones that predominate in Ladd's Addition. The houses' front porches are a welcoming feature—this one is part roofed, part pergola, providing better light to the interior. A low cobblestone retaining wall lines a walk accented with artfully arranged pebbles. A classic Craftsman bungalow features a river-cobble porch draped in wisteria, a common feature in this neighborhood.



centuries turned, the Craftsman style was the darling of a rapidly expanding American middle class, lending character and distinction to even small and simple dwellings. Such houses were nationally promoted by East Coast tastemakers like Gustav Stickley, publisher of *The Craftsman* magazine, and Elbert Hubbard, founder of the Roycrofters craft community in East Aurora, New York, and they were enthusiastically received by home buyers in the Northwest. While other early 20th-century architectural styles—Old English, Cape Cod, Colonial Revival, and Spanish Colonial—are also represented, none of them comes close to matching the Craftsman presence in Ladd's Addition.

How About That Bungalow?

The Portland bungalow is an informal, one-and-a-half-story, front- or side-gabled house,



Bungalow or Cottage?

Not every small house of the Craftsman persuasion is a bungalow. Some are actually cottages—one-story dwellings, usually of wood, generally (but not always) without a porch and often without the bungalow's telltale overhanging eaves or exposed rafter ends. Ladd's Addition has a number of these little charmers.

often with dormer windows lighting the upper floor, and always with a broad, deep front porch. The roof pitch is low and spreading, and, in the Craftsman mode, there are deeply overhanging eaves with exposed rafters and knee brackets.

Bungalows exemplify the Craftsman ideal of blending the home with the natural world around it. Built low to the ground and almost seeming to spring from the earth they stand on, they encourage easy movement between indoor spaces and out. The ubiquitous front porch, for example, was designed for comfort—shelter from the elements and a companionable spot to sit and chat and watch (or wave at) the passing world. The porch may sport sturdy, squared-off or chamfered posts, which are often battered (sloping inward toward the top); fat, smooth columns; or squat piers often topped with truncated posts, col-



ABOVE: In this small, simple one-story hip-roofed cottage, large picture windows capture light on Portland's often-gray days. **RIGHT:** Deep eaves, a hipped roof, and a full-width front porch mark this typical Foursquare.

umns, or substantial planter boxes—another link with nature.

Windows are usually double-hung and frequently grouped in pairs, threes, or fours. Large picture windows capture as much light as possible on Portland's grayest days and provide yet another connection with the outside world.

Building materials are varied, and more than one may be used on the same structure. In Ladd's Addition, exterior walls are typically wood clapboards, shingles, or a combination of the two, either painted or stained. Shingled second stories over clapboard first stories are common. There is also some stucco, stone, cast stone, or brick, mostly on porches. Craftsman architecture frequently uses local or regional materials—here, stone from local quarries or rocks from Portland's rivers enhance foundations or porch piers, while walls are shingled



with wood from the nearby forests.

Craftsman Clues

As for larger, two-story houses, the Foursquare and the Craftsman house—both of which are prevalent in Ladd's Addition—share many qualities. The major difference is that the Foursquare most often has a hipped rather than a gabled roof, sometimes with a cornice, but most often without overhanging eaves and

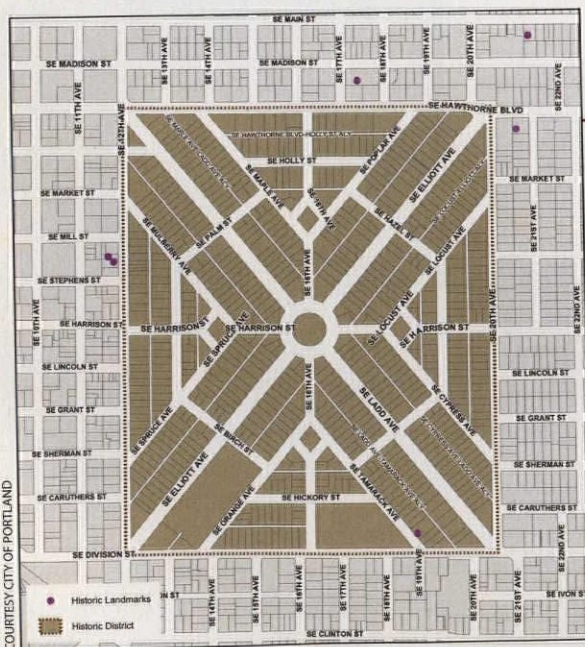


ABOVE: A perfect little Craftsman cottage has a large front-gabled entrance porch and the big, flower-filled yard characteristic of Ladd's Addition. Open timber-work, wide eaves, and picture windows elevate it into the Craftsman category. **BELOW:** The sudden shift from a straightforward street grid confuses many first-time visitors to Ladd's Addition.

exposed rafters. It may have either a front-corner entrance and side hall or a central entrance and center hall. It also has a sizable front porch. And if you're wondering where the name comes in, picture this: a rectangular or nearly square house with four rooms upstairs and four down.

The Craftsman house, by contrast, has

a gable roof, generally frontfacing but sometimes with side or cross gables. It has either a full-width or entry porch, and shares all the style traits of the Craftsman bungalow—broad eaves, exposed rafters, bands of grouped multiple windows, and picture windows. Additionally, horizontal bands resembling string courses may divide the stories.



What's in a Layout?

The unique plan of Ladd's Addition is key to the subdivision's distinctive appearance and appeal. The layout resembles a giant snowflake, with multiple spokes (i.e., streets) arising from a central core (a circular landscaped park) and radiating to the sides and corners of a rectangle. Secondary streets run parallel to the spokes, and an octagon of streets is superimposed in the midst of it all.

Although the development is only about eight by 10 blocks in area, and the streets themselves are carefully designed, the plan rapidly morphs into a confusing complexity for first-time visitors. Paradoxically, therein lies the charm: the creation of a cozy, self-contained neighborhood neatly encapsulated within the rectangular plain of east-side Portland.

Laid out in 1891, this choice neighborhood is recognized locally and by the National Register as the city's oldest planned residential development.

The Craftsman dwellings of Ladd's Addition may lack the high-style panache of, say, Greene and Greene's "ultimate bungalows" in Pasadena. Most of them here, and elsewhere in Portland, are most likely from house-plan books or ready-cut house companies like Sears or Montgomery Ward. Nonetheless, Ladd's Addition is exactly what America's Arts & Crafts movement was all about: everyday life, lived simply, thoughtfully, and, above all, beautifully. The proof is all around: in the well-used and lovingly tended Ladd's Circle, in the district's tiny public gardens (the City of Portland's rose-testing grounds), in the yardscapes produced by generations of talented gardeners, and in all those elm trees, jealously guarded and inoculated against disease each year by a small army of volunteers. Most telling, perhaps, are the houses themselves—still so treasured for their quiet good looks that awkward changes, additions, and maintenance lapses are few. Could it get much better for a historic district? 🏡



This popular Craftsman-style bungalow features squat, battered porch posts and a ribbon of small dormer windows.

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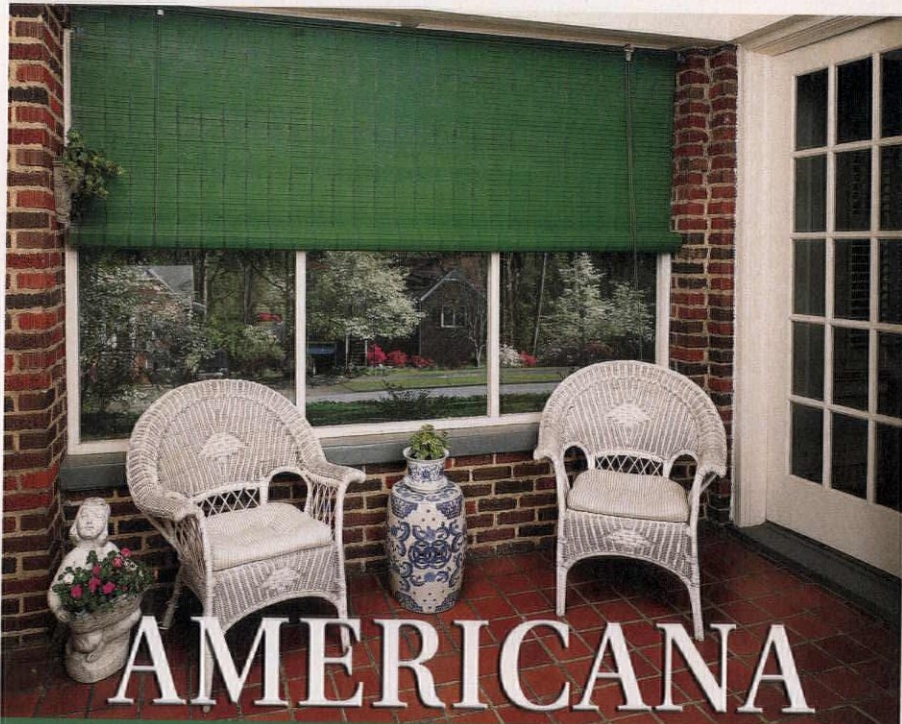
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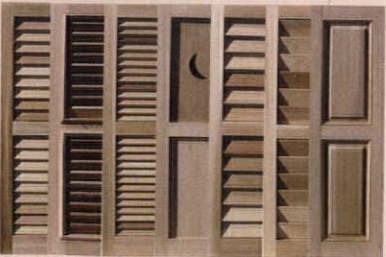
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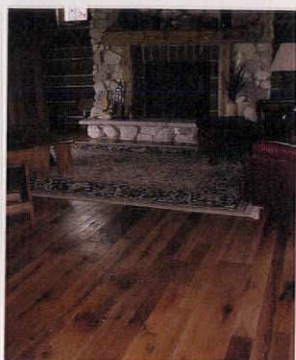
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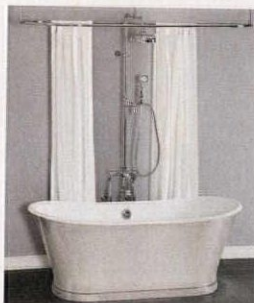


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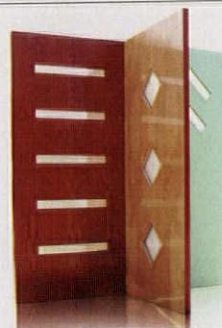
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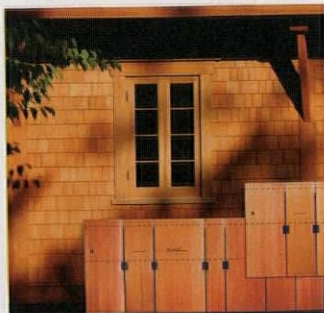


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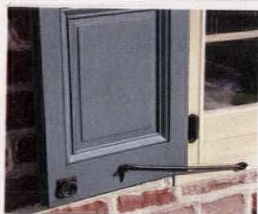


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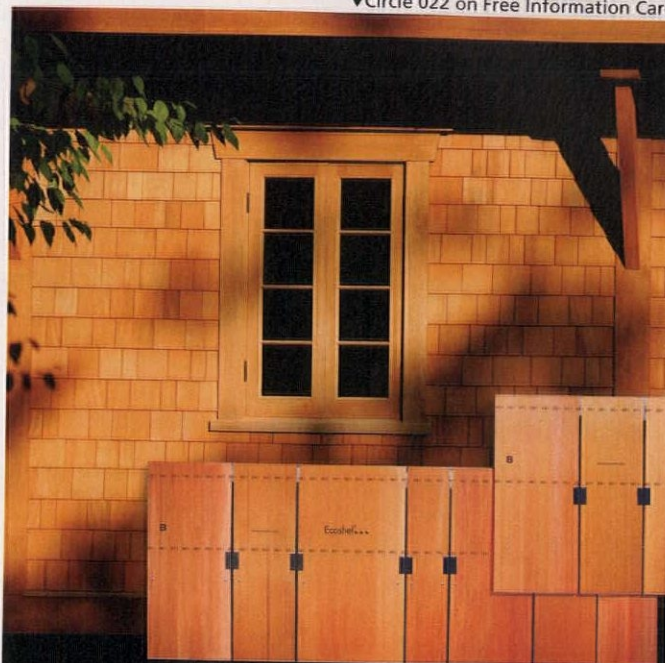
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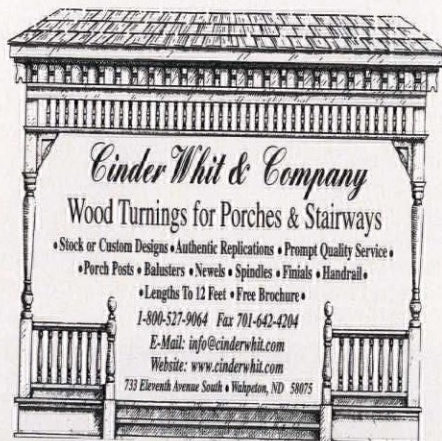


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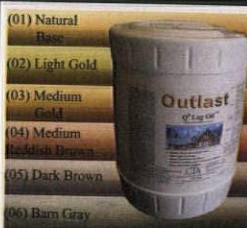
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BELLAIRE, MI—Recognized by the Society of Architectural Historians as the "most perfect example of Queen Anne Victorian architecture," this circa 1890 established B&B is one of the most photographed buildings in the nation. 6,600 sq.ft. on one-half acre corner lot. Handcrafted birdseye maple woodwork, custom fireplaces and original electrified lights with hand painted plaster medallions! 4 bedrooms with private baths plus 1,300 sq.ft. innkeepers' quarters on 3rd floor. 2005 carriage house with 2 suites above oversized 2-bay garage. Popular year-round recreation area. \$649,900 turn-key; \$500,000 real estate. Ken Fedraw, 231-533-6111. www.grandvictorian.com/forsale.htm

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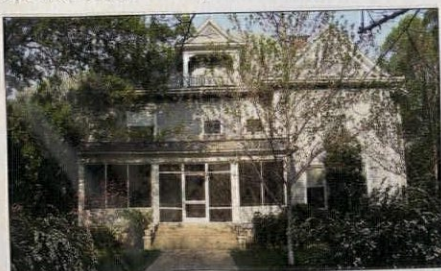
PAONIA, CO—The Bross Hotel opened for business in 1906. Totally renovated, it retains its turn-of-the-century charm with 10 guestrooms, each with private bath. Gracious lobby and dining rooms, conference room/lounge, commercial kitchen, and owners' quarters. Porches, decks, flower gardens, huge old cottonwoods. Turn-key operation as a B&B, but potential for making your dreams come true. \$800,000. Bernadette Stech, Paonia Realty, 970-261-5928. www.paoniarealty.com



MIDDLETOWN, DE—Built in 1877 by Governor Biggs, this home offers 6,000 sq.ft. of living space with 8 bedrooms and 3.5 baths. On over 1/2 acre of land with street parking as well as a rear private entrance and detached 2-car garage on historical Cass St. More than \$20,000 in period items adorn the craftsmanship which has lovingly been restored to its original luster. Medallions, moldings, archways, staircase, and more. MLS # 5979517. \$539,900. Jay Heilman, Delaware Homes Real Estate, 302-378-9510.



FORT GEORGE ISLAND, FL—Over looking Ft. George River, circa 1877 restored 6,900 sq.ft. home on 2 acres. Move in ready with new mechanicals. Beautiful hardwoods, moldings, doors, fireplaces, and huge windows. Great porches, library, 5 1/2 modern baths en suite, butlers pantry, and 3-car garage. Within Jacksonville city limits, Ft. George Park is a State Cultural Preserve. Near airport, shopping, and beach. Possible B&B. Sara Day, Prudential Chaplin Williams Realty, 904-206-2581.



COFFEYVILLE, KS—Charles M. Ball House, listed on the National Register. Completely restored including new mechanicals and roof. Fireplaces in foyer and living room. Formal dining room. Remodeled kitchen. 3 bedrooms, 2 baths on 2nd floor. 3rd floor 1-bedroom apartment. Lovely landscaping. 2 car garage. Area zoned for B&B. Mr. Ball, owner of the Condon National Bank, helped stop the Dalton Gang who attempted a bank raid. \$282,500. Walter Miller, 620-251-4527.

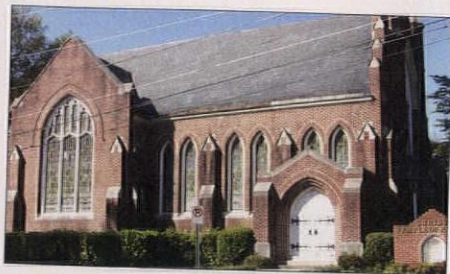


LINCOLN, ME—Typical New Englander. Classic 4 bedroom, 1.5 bath Maine home on 1.5 acres was built around 1910. Full basement and main floor laundry. Large barn/garage. Garden spot. Minutes to lakes and other fun. \$62,900. Call about United Country's Specialty Catalog featuring vintage homes, grand old mansions, farms and ranches steeped in history plus other real estate with historic significance. United Country, 800-999-1020, Ext. 108. www.unitedcountry.com/old



COMO, MS—Circa 1892 Queen Anne on National Register on 3+/- acres. 5 fireplaces and custom plantation shutters. Cook's kitchen with commercial Viking range, 2 dishwashers, double sinks and granite counter-tops. Wet-bar and butler's pantry. 4 bedrooms, 3 full baths. All new mechanicals. 3-car garage with office and storage. 1,000 sqft guesthouse with 2 bedrooms, 2 baths, kitchen and living room. \$449,900. Teresa Wallace, Bob Leigh & Associates, 662-457-5418.

Historic Properties



WILSON, NC—Brick Gothic Revival Church, circa 1920. Would make a wonderful 3,121 sq.ft. residence. Slate roof, stained glass windows, wrought iron door hinges, decorative stone-capped parapets, and arched corbelled surrounds. Qualifies for Historic Tax Credits and 50% reduction on property taxes. Walk to commercial and cultural district. 40 minutes to Raleigh, 2 hours to beach. \$117,000. Kathryn Bethune, Preservation of Wilson, 252-234-7694. www.preservationofwilson.com



KEENE VALLEY, NY—Great piece of Adirondack history at a bargain price! Amazing great camp with original circa 1880 charm & character. Beautiful woodwork throughout, 5 large fireplaces, 2 kitchens, unique balcony in living room, huge bedrooms, many porches including 2 large sleeping porches. 9 bedrooms, 3.5 baths. River access and mountain views. 80% of the house is seasonal while remainder used year-round. \$349,000. Adirondack Realty, 518-576-9840. www.adkrealty.com



RUSSELL, PA—The Locusts. Built by lumberman Guy C. Irvine in 1835. In superb condition and on the National Register. Georgian red brick, 2-story exterior with unusual large bridged chimneys. Wide-planked chestnut floors lying as flat and true as they were in 1835, with the interior crown moldings, baseboards and wide windows in a Greek Revival style. Separate carriage house. 14 acres. 10 miles from Lake Chautauqua. Warren County's premier property. \$400,000. 412-261-8902.



WOMELSDORE, PA—Charming Forge Mansion, circa 1749 and 1784, boasts Philadelphia quality woodwork in every room. Museum quality restoration with modern amenities installed with care. A fine antique house for a modern lifestyle, with 7,800 sq.ft., designer kitchen, 7 bedrooms, and 4 baths. Restored outbuildings with carriage barn, summer kitchen, and more. Stocked trout stream. Surroundings protected by land trust. \$1,595,000. Matt Barnhart, Keller Williams Realty Elite, 610-698-8190.



ST. MATTHEWS, SC—1891 Queen Anne. Lovely SC Victorian features 5 bedrooms, 4 baths, 12-ft ceilings, 8 fireplaces, gingerbread trim, stained glass—all the bells and whistles. Garage apartment has 2 bedrooms, bath, kitchen and great room. On 1 acre fenced by wrought iron with a large magnolia tree. \$398,500. United Country's Specialty Catalog features vintage homes, grand old mansions, farms and ranches steeped in history. United Country, 800-999-1020, Ext. 108. www.unitedcountry.com/old



SAN MARCOS, TX—Stately c. 1909 Greek Revival. Historic district. Meticulously restored. 4,056 sq.ft., five bedrooms, four baths. Original fireplace, pine floors, woodwork. Large formal rooms, remodeled kitchen. Huge master with giant walk-in closet; bath claw tub and separate shower. Separate entrance apartment. Superior landscaping w/water feature. A rare jewel! B&B possibility; Hill Country; University & River City. Ronda Reagan Properties, Inc., 512-396-9001. www.rondareagan.com



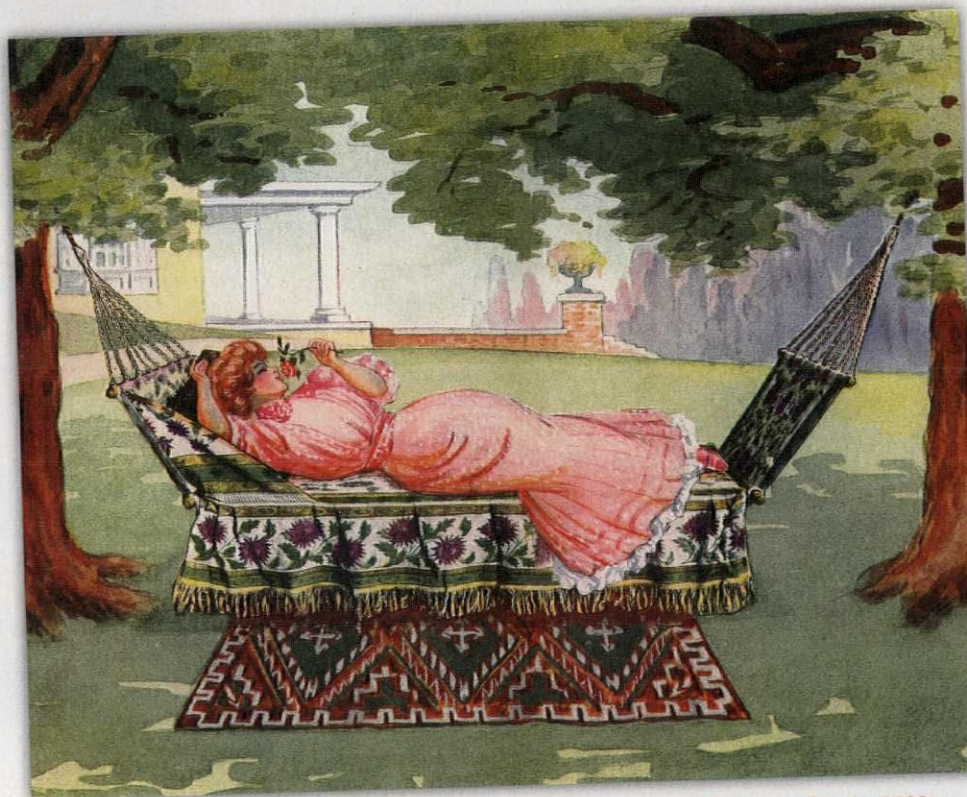
ARLINGTON, VA—Request for proposal—Historic Reeves Farmhouse. Arlington County is seeking an individual or group financially capable of rehabilitating and reusing the farmhouse, once part of a dairy farm, located at 400 N. Manchester St., Arlington, Virginia. The farmhouse overlooks a scenic park and resides within a friendly neighborhood. For details please visit www.arlingtonva.us, search Master Planning, Parks and Recreation. Diane G. Probus, 703-228-0787.



EASTVILLE, VA—Circa 1886 Victorian on Eastern Shore, Virginia. Minutes from the Chesapeake Bay. 3,500 sq.ft., 5 bedroom, 3 1/2 bath residence, large home office. Large dining room and chef kitchen. Two master suites. Unfinished 3rd floor. On 4 acres, includes fenced pasture, horse barn and run-in shed. Gorgeous landscaping, mature trees. \$325,000. Call for our Free Prime Property Catalog. Blue Heron Realty Co., 757-678-5200. www.BlueHeronVa.com



KENBRIDGE, VA—Brickland, Federal plantation house, on 41.79 acres. Completed in 1822 with 10 rooms; then the largest house in the county. Its historic integrity with plastered moldings, arched doorways, Palladian windows and 10 fireplaces has not been compromised. Many restored outbuildings. Period landscaping. Pool. \$695,000. Max Sempowski, Antique Properties div. of Keller Williams, 434-391-4855. www.oldhouseproperties.com



ARCALUS ARCHIVE

Hammock Comfort, Patterson Manufacturing Company, Philadelphia, Pennsylvania, 1908

Just Hangin'

Keeping up all those elaborate Victorian and Edwardian homes was hard work. So, after a long day directing the gardeners moving shrubbery, the laborers repairing the stable, or the painters touching up the front porch, who could fault an exhausted Gibson Girl for taking a few minutes to stop and smell the roses from the comfort of her Patterson-Patent Hammock-Couch?

Founded in 1887, Patterson Manufacturing Company published *Hammock Comfort* in 1908 to promote their latest woven wonder, which could be used virtually anywhere: "in the seashore cottage, the mountain bungalow, that cabin by the lake, in flats or apartments...for camp, for piazza, for lawn, for houseboat or yacht, for the den, for the cozy corner." The Patterson-Patent Hammock-Couch was touted as "cool, clean, and sanitary" and "heartily endorsed by physicians" (perhaps those relaxing in the

hammock at their lakeside cabins or on their yachts).

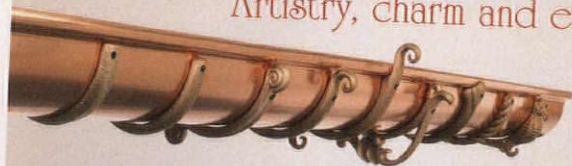
Typical of the era's enthusiasm for endlessly inventive (and trademarked) "improvements," the Hammock-Couch boasted patented adjustable ends, patented spreaders, a patented 3" box mattress, and even a proprietary attached side pocket for your book, magazine, or sewing project. (Just about the only thing not patented was the "Wiltonere Navajo Rug" you could buy for underneath the hammock). Each one was also weight tested with 1,000 pounds before leaving the factory. Whether its owner was a hard worker or not, the Patterson-Patent Hammock-Couch certainly was. 🛏

Bo Sullivan is the historian for Rejuvenation and the owner of Arcalus Period Design in Portland, Oregon. He is an avid collector and researcher of original trade catalogs.

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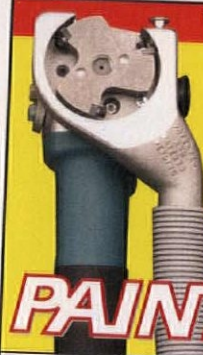
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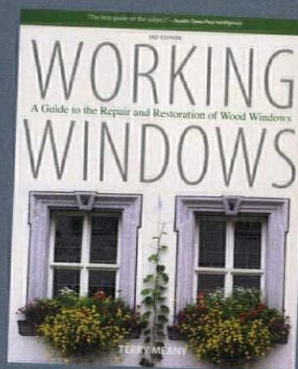
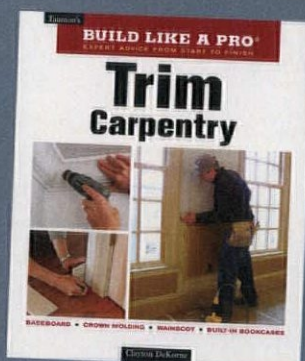
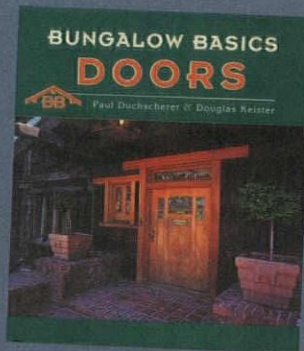
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remuddling



Sinking Feeling

When old-house owners seek more space, they often tend to drift into uncharted architectural waters. Take, for example, these two Tudors. While one (at right) sails smoothly along with its original 1930s storybook massing, cross-gabled roofline, and double-hung sash windows (including a distinctive seven-over-one picture window), its neighbor (at left) travels stormier seas. Its jutting modern upper story appears like a wave about to crash down on the original roofline, and its windows are as random in size and shape as seagulls on the horizon.

"It's an awful attempt at creating a modern-looking second story," says our contributor. We think that when architectural features get caught in a changing tide, it's easy to get beached. 🏠

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